

Historical and Cultural Narratives in Landscape Design: design applications for Miami Beach, Florida

by

Anyeley Yawa Dzegede

BS in Environmental Systems Technology
Cornell University, 1998

Submitted to the Department of Urban Studies and Planning
in partial fulfillment of the requirements for the degree of

Masters in City Planning

at the

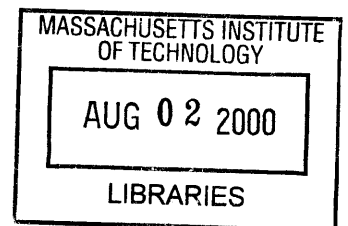
MASSACHUSETTS INSTITUTE OF TECHNOLOGY

June 2000

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Signature of Author _____
Department of Urban Studies and Planning
May 18, 2000

Certified by _____
Professor Dennis Frenchman
Department of Urban Studies and Planning
Thesis Supervisor

Accepted by _____
Associate Professor Paul Smoke
Chair, MCP Committee
Department of Urban Studies and Planning

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ABSTRACT

Narrative landscapes are designed environments that use physical elements, spaces and stories to convey messages and make place. Through the use of narrative landscapes, designers can relate the historical and cultural significance of particular places and peoples. The designer must be concerned not only with the contents of the story, but with the role of the readers, the community and in the ideologies and worldviews these narratives imply.

The issues involved with creating narrative in the landscape are in the incorporation of the stories and elements of the past and the use of symbolic and didactic media. In our multicultural and highly mediated society, landscape designs for public places should be pluralistic and multi-dimensional. A pluralistic design conveys the stories of personalities, communities, historic events, and places and is made within a community process or with community input. The multidimensional aspect of narrative designs emanates from the blending of abstracted or symbolic forms of communication and didactic forms that carry a series of messages.

Narrative landscapes were examined to determine how designed elements and sequencing tell stories in the landscape. The information gathered was used to develop a potential design approach for the Indian Creek Corridor in Miami Beach, Florida.

Thesis Supervisor: Dennis Frenchman
Title: Professor of The Practice of Urban Design

Table of Contents

Acknowledgements	05
1: Introduction	06
2: Miami Beach Case Study	12
A. Background	13
B. History of Miami Beach	16
C. Current Conditions of the Corridor	31
3: Issues of Narrative in the Landscape	42
A. Background	43
B. Stories of the Past	47
C. Elements of the Past	52
D. Symbolic versus Didactic Media	57
4: Telling Stories in the Landscape	64
A. Background	65
B. Using Designed Elements	66
C. Sequencing Events	78
5: Design Applications for Miami Beach	82
A. Background	83
B. Physical Resources	83
C. Information Resources	84
D. Potential Design Approach	85
Image Credits	92
Works Cited	94

Acknowledgements

Many thanks are owed to the people who helped me complete this thesis. I would like to acknowledge the following people for their contributions:

- Dennis Frenchman, for his passion and enthusiasm for urban design and his continued guidance and insight during the thesis process as my advisor
- Eran Ben-Joseph, for his support and insight as my thesis reader
- EDAW Inc., for giving me the opportunity to be a part of the EDAW Summer Student Program and introducing me to the Indian Creek Greenway Project
- Barbara Faga and Janet Gavarrete, for making the EDAW Miami Beach SSP a reality
- Jason Uyeda, for his instruction during the SSP Program
- William Carey, for sparking my interest in the history and cultures of Miami Beach
- Leonard Wien and Stuart Reed, for their commitment to the Miami Beach community and the Indian Creek Greenway Project
- Samir Khanna, for his collaboration on a historical and cultural design strategy for the Corridor
- EDAW SSP Students, for their ideas and collaboration on the project
- Sylvi Dzegede, for reviewing and editing my thesis
- Jon Mark Schuster and the CDD thesis prep students, for moral support

Chapter 1: Introduction

In recent years, individuals and groups concerned with the future of Miami Beach, Florida, including community activists, residents, business owners, civic leaders, and public officials have issued a “call to arms” for the revitalization of the Indian Creek Corridor, a two and a half mile long strip of land between 23rd and 67th Streets in Middle Beach, the central portion of Miami Beach. Prior to the summer of 1999, four main groups had begun to develop a vision for this Corridor: the City of Miami Beach; the National Park Service; the Indian Creek Advisory Committee, a team of concerned business owners and residents; and the Friends of Indian Creek, a local environmental organization.

Their vision was to transform the narrow strip of land sandwiched between the Indian Creek waterway and Collins Avenue, a state highway into an ecologically sensitive, cultural, historical and pedestrian-friendly greenway. In parallel other sites are slated for improvement including the city-owned parking lots and parks located within the Corridor.

In response to the “vocal and broad-based call for action” and the need to fulfill the visions of major stakeholders, the City of Miami Beach invited the EDAW Summer Student Program to Miami Beach for an intensive, two-week design workshop in June of 1999 (EDAW, 4). EDAW is an internationally renowned firm that provides services in community and environmental planning, urban design, landscape architecture, and natural resource management. The EDAW SSP workshop is designed to challenge landscape architecture and planning students with a hands-on design problem, while at the same time providing pro-bono professional services to the client. The major objective of this workshop was to document the goals and concerns of the community stakeholders and prepare a master plan with planning and design recommendations for the Indian Creek Greenway project.

The design workshop was held between June 13th and June 26th, 1999. During the first week of the project, fourteen students, including myself, interviewed community members, business owners, city officials and residents, and conducted a site analysis of the corridor in order to develop the opportunities and constraints of the site, the goals of the project and pedestrian, landscape, ecology, public transportation, and cultural/historical design strategies. The goals of the project addressed the issues of circulation, physical design, landuse, socioeconomic conditions, ecological systems, views and vistas, cultural, educational and historical significance and implementation. In the second week of the workshop, we used these criteria to make design recommendations for a potential Greenway.

During the first week of the project, William Carey, the Director of Design and Preservation for the City of Miami Beach, took the group on a historical tour of Miami Beach, from South Beach to the Lincoln Road mall, through the Indian Creek residential area, the historic hotels and cultural areas and along Indian Creek and Collins Avenue. During this tour, I became fascinated with the history and cultures of Miami Beach from the City's early beginnings as a peninsula covered in mangrove swamps in the late 1800's, to its development boom into the 1920's as a Spanish-Mediterranean tropical getaway, to its art deco society of the 1930's, to the glamorous Vacationland experience from the 1940's to the 1970's, into its recent transition from a primarily retirement community in the 1980's to the young and beautiful of the 1990's.

After the historical tour, another student and I decided to tackle the mission of developing a strategy based on Miami Beach's historical and cultural values. This task proved to be very difficult, first of all, because it was difficult to become acquainted with the myriad of facts, photos, literature and viewpoints that conveyed the history of Miami Beach in such a short period of time. Even without this limitation, how would we decide which events, people or cultures should be highlighted or not included at all? Who was our audience and what viewpoints would we choose to consider? Most of all, if we resolved all these critical issues, how would we take the elements we wished to convey and effectively design an interpretative or narrative landscape design?

In our best effort, we developed a design concept that overlaid a historic timeline of the City of Miami Beach onto the landscape of the corridor. This design was a themed landscape with time periods (for example the 1920's and 1930's) being the major design ideology for different areas of the site. This concept, we felt, would serve as the major and underlying theme for design of all other interventions including ecological, recreational or educational. After presenting our design proposal to the rest of the students, we received a mix of reactions.

Some students agreed with elements of the strategy, for instance highlighting the change in architecture across different time periods along the walkway but they did not think this strategy should "dominate" over other strategies such as the ecological one, which specified a large portion of mangrove restoration. The ecological strategy by itself would have stipulated maximum mangrove restoration based solely on ecological principles. The main difference between our strategy and the ecological one might be that

mangrove restoration would occur at specific areas of the Creek and not at other portions of the Creek based on their interpretive potential. These students had a hard time reconciling the idea that ecological restoration might occur in a certain geographic areas dependent on its consistency with the overall design concept and whether or not it fell within the timeline (geographic area) set-aside for “that story.” Other students did not like the concept of theming at all, calling it a “disneyfication” of the site; while others had no idea of what our strategy meant or how to apply it.

We soon began to realize that in order to use this cultural and historic design strategy effectively, it could not be applied piecemeal and that the group would have to reach a consensus on adopting or rejecting the approach. After much discussion and debate, we as a group decided not to use this strategy but rather include our ideas for a cultural and historic narrative in the goals for the Greenway. One of our goals stated: “provide opportunities to interpret the environmental, cultural and historical significance of the Indian Creek Greenway” (EDAW, 29). On July 25th 1999, the workshop culminated in the presentation of the master plan and visions of the Indian Creek Greenway in draft form to community members.

Upon leaving the Miami Beach environment, I began to reflect on the outcome of our efforts. There was one issue that continued to bother me. In developing our goals and plans we wrote a Vision Statement for the project. Part of the statement said, “it (greenway) provides dynamic interactive experiences of the Creek and Beach, the culture and history, and the vibrant urban life of Miami Beach,” while the last sentence of the statement read: “Indian Creek Greenway celebrates all that is truly unique about Miami Beach”.

Even though our designs were green, beautiful and certainly much better than the current conditions of the site, the design outcome in my opinion was not in fact “unique” but rather typical. In *Modern Landscape Architecture: A Critical Review*, Marc Treib suggests, “Unlike buildings, there are few—if any—really ugly trees, shrubs or flowers. Thus to plant four trees of any sort, in any arrangement, will be perceived by most people as a positive environmental contribution. The primary amenity level is so great that the question of what could be achieved at a higher plateau is rarely posed” (Jewell, 36). Charles Birnbaum, the coordinator of the National Park Service Historic Landscape Initiative in 1998, in talking about historic landscapes shares this sentiment, “When we approach a historic landscape that has suffered degradation, why do we so often take the safe route and create a very second rate ‘historical response’?” (Thompson, 58).

The issue that had been bothering me, was the fact that although we had successfully addressed all the other concerns of the site from ecological restoration to intersection design, yet we had failed to address the issue of valuing the history and culture of Miami Beach, which is one of the communities greatest assets. According to Robert Thayer in the article *The Experience of Sustainable Landscapes*, “the experience of sustainable landscapes will likely be highly dependent upon information content” and “their information content must be clearly imaginable to the public” (Thayer, 101 & 106). He also states that “It is no longer enough for landscapes to be merely ‘beautiful’; there is the same need for interpreting the structure and function of everyday sustainable landscapes to the public as there is interpreting rare national park landscapes” (Thayer, 106). “The ‘green is good’ view is simply not enough” (Jewell, 37).

Why, you might ask, is there a need for interpretation on and of historic landscapes? There are five main impetuses for designing public landscapes with narrative interpretation:

- 1) Communities around the United States are demanding that their public spaces relay stories about personalities, communities, historic events and place.
- 2) The United States is becoming more ethnically and racially diverse and with this diversity has come a focus on learning and expressing cultural identity. The design of public spaces gives the opportunity for telling stories of common identity, history and celebrating communities.
- 3) We are now moving from an industrial to an information-based society and environment. In the past, people learned about the history of a place primarily from media such as museums or in books. However, these older forms are weak in comparison to newer forms of media that allow people to experience and learn about history from a physical place.
- 4) The image of a city is a driving force for attracting tourists, potential residents, and business to city. City officials have the desire to design unique spaces and structures that capitalize not only on existing physical resources but also on the information resources of an area.
- 5) The design of public spaces with narrative content about communities and place can help to create a unique sense of place and community.

Heritage development, narrative places, interpretative landscapes, themed landscapes and memorials are just some of the ways designers and planners are addressing the need to infuse meaning, significance, and content into the design of historic and cultural landscapes. Dennis Frenchman, in his essay on

Narrative Places and the New Practice of Urban Design, makes three observations about heritage development and “narrative places”:

- 1) it is an aspect of the information economy and the new technologies which support it,
- 2) there are increasing demands that public spaces be not only convivial, but also communicative of history and other narratives, and
- 3) the demand for “mediated environments” is raising important challenges for designers, not only in terms of how to physically construct such places but also in deciding what messages they should carry.

As I look back on my experiences in Miami Beach, I realize that some of our goals were quite lofty for a mere two weeks of engagement in the site. However, this intellectual process has led me to the questions I wish to explore in my thesis: How do artists, landscape architects, planners and urban designers try to tell the history and culture of a particular place or people thorough landscape design? And, how can I use these ideas and examples to make recommendations for the site in Miami Beach?

This thesis explores these questions in the following chapters::

- | | |
|------------------|--|
| Chapter 2 | The history and development of Miami Beach and the people and communities that helped shape the built form and cultural environments, including an analysis of the Corridor, |
| Chapter 3 | The issues of narrative in the landscape, namely the stories of the past, elements of the past and the use of symbolic versus didactic media, |
| Chapter 4 | Examples of how designed elements and sequencing are used to tell stories in the Designed landscape, and |
| Chapter 5 | One potential design approach for the Miami Beach site. |

Chapter2: Miami Beach Case Study

Background

How did Miami Beach with all its fanciful buildings, neon lights, tropical foliage, sidewalk cafes, and ocean front strips come into existence? How did it develop into not only a “home away from home” for the recently rich of the north but a yearly vacation spot for the American middle class and home to thousands of Jewish and Cuban immigrants?

One hundred years ago, Miami could have been characterized as merely the terminus of the Florida East Coast Railway from northern Florida. And Miami Beach was simply a seven mile “uninhabited peninsula that separated the Atlantic Ocean from Biscayne Bay and the frontier town of Miami” (Armbruster, 5). By the 1940’s, *Time* magazine proclaimed, Miami Beach was a “unique U.S phenomenon”, one of Miami’s “claims to fame is that it is the city near Miami Beach” (Armbruster, 97).

A past filled with excitement, glamour, prestige, class, decadence and exclusivity, Miami Beach is a city envisioned, created, and maintained on its *image* or the representation of the City to the outside world. The tropical paradise, urban oasis, America’s Riviera, and Vacationland are just a few of the images that have been portrayed of Miami Beach by public officials, real-estate agents, airline companies, cruise liners, gambling bookies, long time and seasonal residents, tourists, military soldiers, entertainers, models and movie directors.

Although the image of Miami Beach has changed over the time its main focus continues to be geared toward attracting tourists, especially the seasonal tourist from the frigid north. According to Barbara Capitman in the article *The Rediscovery of Art Deco*, “There is also a new generation of tourist looking for a paradise for blissful vacations where the anxieties of the northern cities can be forgotten” (Capitman, 39). Recent examples of this tradition of promoting Miami Beach as a “place to escape”, can be seen and heard from two black hip hop artists, Will Smith in his 1997 song entitled *Miami* and Sisqo in his 2000 music video release for the *Thong Song*. Will Smith sings, “party in the city where the heat is on—all night and day till the break of dawn”. Ironically, prior to 1964, these artists would have been prohibited

to even stay on the beach past sundown.

Throughout Miami Beach's history, the perception of its prevailing culture and the vision of what the City could become have been the major driving factors for its urban development, the type of activities that proliferated on the Beach, and the diversity of people who populated the Beach. Publicity, be it for the love of the Beach or just for moneymaking purposes, fed this perception and helped to form the future of the Beach.

Recently after years of decline, the Beach has undergone a makeover or re-imaging. Utilizing historic preservation as a tool in the now named *Art Deco District*, the image of the Beach has changed from desolate and dying to hip and happening. However, with this progress some parts of Miami Beach remain untouched both physically and mentality, such as the Indian Creek Corridor. "Drive down Collins Avenue today, with its peeling hotel fronts, defunct neon signs, jumbled porches, makeshift parking lots, and numerous seedy souvenir stores, and it's hard to imagine it as the glamorous main drag of the city in the 1940's, 1950's and 1960's" (Armbruster, 135).

Although nostalgia now reconnects residents with their roots there is no museum of Miami Beach that tells or interprets the history of the City. Ironically, no museum is needed because Miami Beach is in many ways a living exhibit of itself filled with structures illustrating its origins. Long time residents give monthly tours in the *Art Deco District*, 6th to 23rd streets between Ocean and Alton Roads, and serve as interpreters providing living history. More interpretative structure is needed for the telling of the story of this magnificent place especially the area outside of the *Art Deco Historic District*.

In a landscape design project intended to restore the historic qualities of the Venetian Way, a causeway that punctuates the Venetian islands of Miami Beach, a landscape architect proclaimed, "we were shooting for the spirit of the landscape, capture the spirit of a tropical oasis" (Bennett, 37). I affirm this statement and would extend its principles to the Indian Creek Corridor. What is the spirit of this Corridor? What is the spirit of its landscape? It seems as if the spirit of the place or its genius loci can be conjured from its history and the people who trod

the land. What of Miami Beach's history and culture could we include in a landscape design for this area? What would we want to include? These questions of shared heritage are of importance if we are to shape a significant cultural and historic landscape.

Historians, artists and residents would have to be consulted and commissioned to not only investigate these spirits but find ways to reveal, represent and interpret them. A brief look at the history of Miami Beach, from a narrow point of view will clue the author into thinking about these issues. However, a more thorough examination of all the "known" histories, accepted histories, contested histories, and disputed histories would have to be made in order to attempt to truly understand this eclectic place, and what should be conveyed about it.

Using Ann Armbruster's book *The Life and Times of Miami Beach* as a main reference, I will briefly describe some of the events, people and images that have shaped the formation of Miami Beach during various historical periods. I grouped the history of the Beach into six periods

- 1) Tropical Paradise
- 2) America's Riviera
- 3) Movies Era
- 4) Glamour Beach
- 5) Vacationland U.S.A.
- 6) Vibrant Miami Beach.

After describing the main personalities and developments that occurred in each period, I will talk about the physical landscape remnants left in the Corridor from that period. At the end of this chapter, I will discuss the current conditions of the Indian Creek Corridor.

History of Miami Beach

Tropical Paradise (Antiquity to 1920)

The urbanization of Miami Beach is directly linked to the development of Miami. The Tequesta Indians at the mouth of the Miami River originally settled the area known as Miami. A failed Jesuit mission in 1566 was one of the first attempts by Europeans to dominate the landscape and its people. The first permanent white settlers in the Miami area arrived in the early 1800s. "During the more than two centuries that Florida was controlled by Spain, the Tequestans and other Prehistoric Indians of Florida were decimated by European diseases and warfare" (George). Seminoles, who took over much of the vacated land of the Tequestans fought many bloody wars against the United States including the Third Seminole War in 1858, after which only a few hundred Native Americans remained and lived in the Everglades.

In 1896, the Florida East Coast Railway, owned by Henry Morrison Flagler, reached Lemon City (Miami). Flagler, a major player in the development of Florida, built the Royal Palm Hotel, constructed houses for workers, dredged a ship channel, and donated land for schools, churches and public buildings. Blacks provided the primary labor force for the building of Miami. The prominent homesteaders of this era were the Tuttle and Brickell families who possessed large tract of land. On July 28, 1892, 368 voters incorporated Lemon City into the City of Miami.

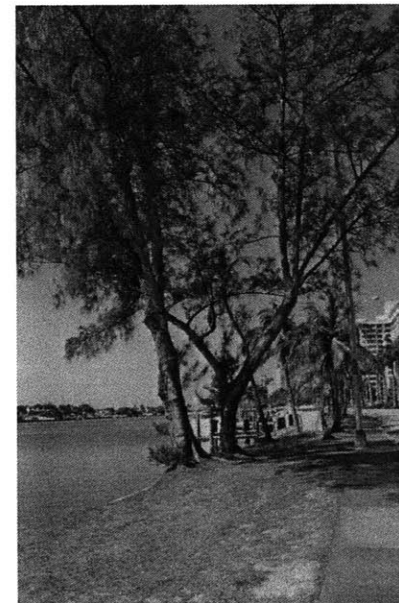
Prior to the 1900's Ocean Beach, the unincorporated Miami Beach before 1915, could have been characterized as nature's Tropical Paradise. "Caribbean pines grew in the rich soil along a high central ridge in the center of the peninsula, but the rest of the land consisted of hundreds of acres of swamp—thickets of mangroves rising out of oozing black mire, squat cabbage palms, and clumps of a brutal, cactuslike plant called Spanish bayonet". "It was rich in animal life: oysters clung to the roots of the mangroves; barracuda, mullet, and snapper lived in a tidal salt creek; heron ibis, and egrets waded in the shallows of the bay; ducks fished in the swamps; and raccoons nibbled sea grapes



Tropical Paradise



Existing mangroves in the south of the Corridor

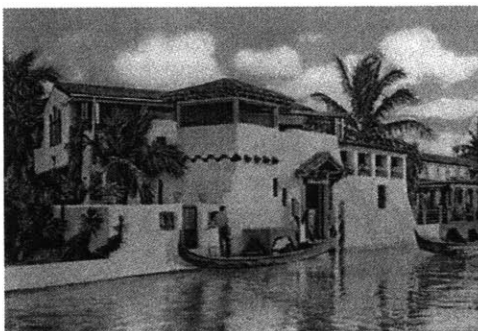


Pine trees in the north of the Corridor

along the shore” (Armbruster, 5). The only remnants of human interference with this pristine peninsula were relics indicating the visits of native Tequesta Indians around the 15th century and patches of an abandoned coconut plantation, planted by a New Jerseyman named John Lum in 1870.

An early vision of Ocean Beach was conceived by John Collins a New Jersey horticulturist, who first came to Miami in 1896. He saw the land as prime farmland and proceeded to acquire 1,675 acres and built a farm on the rich high ground west of Indian Creek in 1909. His crops included mangoes, avocados, new Irish potatoes, Cavendish bananas and other tropical fruits and vegetables. Australian pines, a row of them still in existence on Pine Tree Drive, were used to shield his avocado groves from the wind. Collins would transport his produce from the heart of the peninsula to the residents of Miami via Indian Creek to a newly built canal and lastly over the Collins Bridge, a wooden bridge that was made to connect the peninsula to the mainland.

Physical landscape remnants that survived from this period today include an isolated row of Australian pine trees along Pine Tree Drive just west of Indian Creek and two pine trees on the north of the site. The oldest enduring natural and man-made remnant is Indian Creek, itself. Parts of the Creek have changed over time, giving visitors clues about its usage during different eras. Collins Canal remains from the early 1900’s when the Creek was manipulated to ship produce. Some parts of the Creek in the south of the Corridor are still lined with mangroves from this time. The Creek is still abundant in marine life including stingray, manatees, fish and birds.



America's Riviera

America's Riviera (1920 to 1930)

Carl Fisher, an Indianapolis automobile baron and the mastermind behind the City's rapid urbanization, funded some of the Collins Bridge's construction cost in exchange for 200 acres of Collins' land. Fisher then proceeded to make business dealings to acquire land from the brothers L.E and J.N Lummus, who owned land on South Beach and had already formed the Ocean Beach Realty Company. With this sizable holding of land, Fisher used black workers to cut down the thicket of mangroves,

cover the marsh with silt and sand dredged up from the bottom of the bay and then let it settle until dry land was formed. "As each section of fill was finished, roads were marked off, limestone laid down in the roadbeds, and the necessary utilities installed" (Armbruster, 13).

After building the Lincoln Hotel on one end of Lincoln Road and a glass-enclosed tennis court at the other end, he tried to promote his lots and the City as a "genteel retreat for wealthy businessmen". After World War I broke out, this tactic was not working and he began to advertise the Beach as a "sportsman's paradise" for wealthy businessmen. Polo was the choice sport and barns for ponies and a Tudor-style clubhouse and grandstand were constructed.

Although, many people credit Miami Beach as Carl Fisher's dream, he himself said, "Wasn't any goddamned dream at all. I could just as easily started a cattle ranch" (Armbruster, 27). Miami Beach was a moneymaking venture and if it was going to succeed he needed to promote it and "rich people was where the money was at" (Armbruster, 15).

After World War I, most of Miami Beach's residents lived in town, on the southern tip of the island. The Lummus brothers, in the early twenties, advertised the Beach as a great place for Miami residents to build inexpensive summertime homes. As a result, houses with "sloping roofs, heavy masonry walls, and broad verandas, the bungalow style, an Indian building form interpreted by the English" began to appear in South Beach (Armbruster, 19). Additionally, small casinos and hotels began springing up to accommodate Miami day-trippers, who rented bathing suits, picnicked on the beach and swam in the ocean.

Little development occurred north of 23rd Street; the Pancoasts, had a concrete house at the end of Lake Pancoast and James Snowden, the motor oil king had a huge estate on 44th Street. Many of Fisher's Midwestern industrialist friends, such Harvey Firestone the rubber king, began building estates on the Beach north of 23rd street, in what was known as "millionaires row". The Firestone Estate stood at the location of the Fontainebleau.

The growth of the city was quite laissez-faire; Fisher was not

a city planner or a cosmopolitan, like George Merrick who developed Coral Gables, a City beautiful community on Miami's West Side. He did only what was necessary to sell the Beach as a residential resort. Developers including Fisher "determined planning requirement on the basis of what would help sell property" prior to the municipal zoning regulations in 1933 (Armbruster, 25). Before 1924, a public road ran along the oceanfront north of the Firestone Estate, but Fisher petitioned to have it moved more inland this created the strip of lots sandwiched between Collins Avenue and the beach, unfortunately removing public access to the beachfront. Open space was also created when the "Lummus brothers sold the city Lummus Park, on the ocean in South Beach, stipulating it for permanent public recreational use, and Collins donated land for Collins Park between Twenty-first and Twenty-third, on the ocean" while "Fisher built private golf courses" (Armbruster, 26).

Fisher who was trying to sell sophistication on the Beach, built a new casino at Twenty-third Street replacing the Pancoast family's Miami Beach Pools and Casino. The Roman pools and Casino had a "block-long, onion-domed pavilion sprouting shiny brass flagpoles and fluttering pennants. Planted on the beach behind it was a picturesque windmill that pumped saltwater into two long swimming pools. Stores and tearooms occupied the ground floor of the casino building, ballroom-dancing instruction was given the second floor meeting hall and diving and swimming exhibitions were held at the pools" (Armbruster, 19). Another Fisher creation, the Flamingo Hotel on the Biscayne Bay, opened in 1921 and was the first hotel of many that would characterize the Beach; it was big, expensive and it had a theme. The hotel was pink, decorated with flamingo murals and at night its dome was illuminate by red, green and gold lights. Flashy and enchanting, the Beach had begun its love affair with lights.

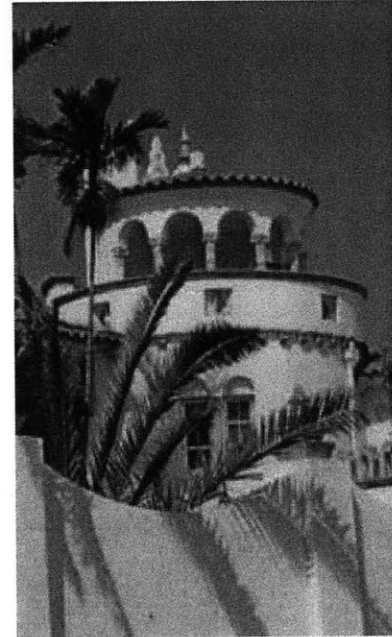
The boom of development in Miami Beach during the twenties was in conjunction with a larger Florida boom. The East Coast Railroad, the use of the automobile by common folk, the construction of Dixie Highway, and the desire for Americans to travel and explore all helped fuel this boom. "Although it seems commonplace now, Fisher's come on to the

public—ocean bathing in the middle of winter—was a startling and seductive idea in the twenties” (Armbruster, 28). The images proliferated across newspapers and the radio included “It’s June in Miami”, “ladies drifting in gondolas”, “staw-hat land”, and “America’s wealthiest sportsmen, devotees of yachting and other expensive sports”. Miami Beach was touted as “America’s Greatest year-round Outdoor Playground”, a “Motorist Mecca, Fisherman’s Paradise, Golfers Ideal, Surf-bather’s Joy, Yachtsman’s Rendezvous, Tennis Players Dreamland and Horse Lover’s Utopia” (Armbruster, 45). Words like rich, selective, romantic, sexy, playful, sporty, palatial, luxury, and exclusive were used to entice prospective tourist.

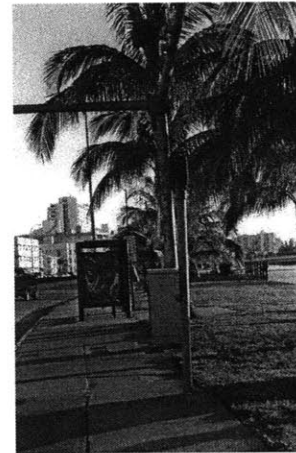
Miami Beach was “America’s Riviera”. Along with this image came a whole new style of architecture that was invented by Addison Mizner for his wealthy Palm Beach clients: the Mediterranean Revival style. Some elements of this style are red, blue or green barrel-tiled roofs, arched windows, front doors decorated with wrought iron grillwork, spindles, a phony coat of arms, polychrome tiles, French windows, sun terraces, and large high-ceilings. “Mizner took a basically Spanish architectural style and blended into it whatever historical elements might strike his fancy—an English hall, a Venetian Gothic window” (Armbruster, 35). This type of architecture proliferated in the design of houses in the choicest Miami Beach locations including along Indian Creek. Many of these homes still exist in the area now known as “millionaires row” on the west bank of the Creek.

In conjunction with the economic progress and boom time development came a slew of crooks, speculators and con artist trying to capitalize on unsuspecting room hunters, tourist and real-estate clients. “Cars heading north on the Dixie Highway carried signs that said, “Don’t go to Florida. Don’t get robbed” (Armbruster, 32). This time period was not prosperous for everyone.

The Boom did not last forever, just as it rose it fell. The devastating Hurricane of 1926 came unexceptionally during the Cities development decline. “The hurricane was considered the greatest natural disaster since the San Francisco earthquake and



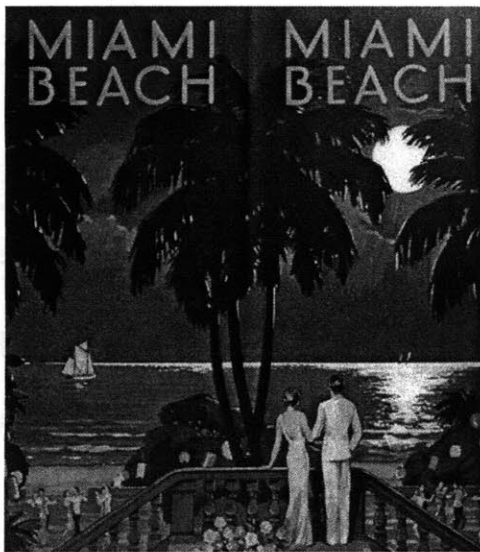
Mediterranean Revival style homes



Small palm trees along the Creek in the south of the Corridor

fire: one hundred and thirteen people were killed in the storm, hundreds more injured, and thousands of homes, many of them flimsily constructed by boomtime developers were destroyed” (Armbruster, 50). By 1927, tourists began to shun the Beach. Moreover, the stock market crash in 1929 and the following Depression years exasperated the situation.

Physical remnants surviving from this period today include Collins Avenue and the parcelization of lots between the beach and Collins Avenue, created by Carl Fisher. The Mediterranean Revival style homes on “millionaire’s row” located on the west bank of Indian Creek are the last remainder of a grouping of expensive homes that used to exist on both sides of the Creek. Lake Pancoast reminds the visitor that the Pancoast used to have a house in the south of the Corridor. The form of the bank of the Creek began to change during this period from mangroves to riprap and concrete walls, which can still be seen all along the Creek.



Movies Era

Movies Era (1930 to 1940)

The Pancoasts offered Fisher, who had lost most of his wealth during the end of the twenties in a bad real-estate investment in Long Island, a job at the Miami Beach Improvement Company to revive the city’s reputation after the Bust. Fisher wrote to his wealthy friends in the north in attempts to coerce them to come back to the Beach. Miami likewise was using such publicity slogans as “Stay through May” and “Bring your Trucks Empty” to attract tourists.

Besides publicity, the Beach exploited gambling, not only in the resorts but in racetrack betting, casinos, card-playing, slot machines, pinball machines, and bingo to name a few. “By 1936, according to the Chicago Tribune, the area offered more gambling than any other place in the nation” (Armbruster, 58). According to Ann Armbruster, “prudence and perseverance, combined with a liberal assist from gambling, eventually brought Miami and the Beach through the Depression” (Armbruster, 59).

The Miami Beach of the 1930’s was full of romance, the big bands, millionaires, and women strolling on pale pink sidewalks

in lovely dresses. The cream of the crop of northern manufactures lived along the coast. The homes of the rich and famous even reflected the attitudes of the period—homes were surrounded with plantings from around the world: “heavy palm fronds, shaded by magnificent Banyan tress, adorned with trellises straining beneath bright flowering vines of bougainvillea and allamanda” (Armbruster, 61).

“The inhabitants of this Miami Beach were clubmen and clubwomen, terms rarely used in these postsociety days” (Armbruster, 62). The Lonesome Millionaires Club, Racquet Club, Rotary Club, Union League Club, Women’s Club, Bath Club and Beach and Tennis Club were some of the major hangout spots for the rich and famous. The activities of the times included bridge games, gambling, going to musicals, concerts, balls, theme parties and nightclubs, gossiping, exclusive shopping, strolling, dipping in the sea, and lounging around the pool.

The Beach was nouveau, eclectic, and freewheeling. The café society, as some may call it, was beginning to influence the culture of the beach, “show people, sports figures, newspapermen, and growing contingent of gangsters”, were sharing the beach with the “bluebloods”. Al Capone, one of the most notorious gangsters of that time, lived on a Palm Island estate.

With the elitist society, the predominate culture of the Beach, exclusivity came in the form of prejudice. “In Miami Beach, Jews were not only prevented from buying land and homes, they were barred from playing golf at the private courses and from joining the social clubs like the Bath and the Surf, and discouraged from registering at the prestigious Fisher hotels, the Collins family’s Pancoast Hotel, and most the other “better” hotels” (Armbruster, 77). For example, the Churchill Apartment and Hotel which was located on the “beautiful Indian Creek overlooking the ocean” advertised “Gentile Clientele”, which basically meant no Jews allowed. By the late 1930’s the Jewish population was about 20% to 25% of the Beach’s population with most of the Jews living south of Lincoln road, middle and upper beach areas were more restricted to Jews. A few synagogues and Jewish owned hotels and apartments had began to appear serving as the physical manifestation of a vibrant,

flourishing and permanent community.

Most of the tourists who came to the Beach never stayed less than a month. In contrast to the “bluebloods” and entertainers, most visitors stayed in the small efficiency style hotels along the beach. The majority of the tourist arrived to Miami by trains. “After the train pulled into Miami, visitors took a bus or limo to their hotel or apartment building; car rentals were available but rare, and since driving down was for the less-affluent tourist, who probably wasn’t coming to Miami Beach, there was no parking problem, despite the dense winter population” (Armbruster, 88). Tourists also came by steamships or the country’s first airline *Pan Am* that was based in Miami. For these tourists, activities included socializing, swimming, fishing, playing bridge or canasta, window-shopping, gambling, cooking, and nightclubbing.



Detailing outside of a building
in the south of the Corridor



Art Deco hotel

As tourism increased, the city went through another building boom that lasted throughout the thirties into the early forties. “The twenties drive for a more cultured and luxurious life looked backward to historic styles of the old world—French, Tudor, and particularly in Miami Beach, the romantic Spanish—Mediterranean style. Although the Spanish styles was still very much alive on the Beach in the thirties, especially in private homes, builders of South Beach’s hotels, stores, apartment buildings, and small homes seized on the modern as an appealing and practical solution to the Beach’s building problems” (Armbruster, 82).

As a result, small, economically designed and planned hotels and apartments began to fill the area of South Beach near Collins and Washington Avenue up to Lincoln Road. “The architects of South Beach used a kind of Chinese-menu design technique, picking and choosing among the motifs of the richly decorative Art Deco style seen in Europe in the twenties and blending them with elements of the streamlined style popularized by American industrial designers of the thirties” (Armbruster, 82). The Art Deco design styles were first shown in Paris in 1925 during the Exposition Internationale des Arts Décoratifs et Industriels Modernes. At the time of its creation Miami Beach referred to its architectural design styles as “Moderne”, “Ultra Modern” or

“modernique”. In the sixties, it was given the label of Art Deco. Art Deco, Miami Beach style, could be characterized as exciting, bright and full of patterns, texture, color, and shadow. Design elements included cylinders, cubes, pylons, spheres jutting out of facades, concrete ledges, an emphasis on strong vertical or horizontal lines, racing strips, decorative porthole windows, stucco friezes, and geometric patterns. Some buildings built during the period from 1920 to 1935, have aspects of both the Spanish and Deco designs styles: “barrel tile roofs are combined with porthole windows; generous arched bays are coupled with horizontal stripping” (Capitman, 35).

Movies must have influenced these designs, Richard Oliver, director of the Cooper Hewitt Museum of the Smithsonian, spoke of “some sort of fusing of Art Deco and the vision of Fred Astaire dancing with Ginger Rogers” (Capitman, 38).

To the first-time visitor, its shining spires, its tropical foliage, the incredible use of its waters, the cloud formations that tower in the background—all sharply etched under an intense white sunlight—appear as ephemeral as a motion-picture set. —1939 WPA Guide to Miami (Armbruster, 82).

Physical remnants surviving from this period today include Mediterranean Revival Style homes along the west bank of the Creek and mid-size Art Deco hotels in the south of the Corridor.

Glamour Beach (1940 to 1956)

“The Beach made such a comeback from the bust and the Depression that Time made it one of its 1940 cover stories” (Armbruster, 97). With the easy in travel made by cheaper transportation and the increase in the use of the automobile, tourist continued to come to the Beach. Lincoln Road, and exclusive shopping street, was the Fifth Avenue of Miami Beach. Window-shopping was an activity. The Beach had become a place to promenade on wide walks, big plots of grass and rows of palm trees. “Rich ladies step sedately out of limousines and sporty ladies hop out of bright roadsters” (Armbruster, 97).

Just as the United States was coming out of the post-Depression, World War II erupted. At the beginning of the war, German submarines were sighted off shore and on



Glamour Beach

February 1942, a German U-boat torpedoed a US tanker that was only miles off the coast. It was that act that made the Army Air Corps decide to set up a training camp on the Beach. "By April, the military had taken over 70,000 rooms in the city—85 percent of the Beach's 332 hotels" (Armbruster, 100). The Beach had become the most beautiful boot camp in the county: the soldiers lived in the Art Deco hotels, exercised on the beach and marched down the avenues. "Critics of the city liked to suggest that the occupation of the hotels was the only thing that would have kept the Beach afloat during such a desperate time" (Armbruster, 102). While most of the hotels were filled with the army men, the other hotels were swimming in business, due to the scarcity in hotel spaces at the Beach for tourists. After the war, many soldiers settled in Miami Beach.

By the end of the war in 1945, Miami Beach had lost a lot of its exclusivity, the Beach was solidly middle class and 50 percent Jewish. However, a certain segment of the Miami population that was never allowed to partake in the Beach was still restricted. Blacks were not allowed to live on the Beach or even stay at the hotels or patronize the nightclubs. It was not until 1963, when Harry Belafonte stayed at the Eden Roc hotel, that even the most famous black entertainers performing on the Beach could stay on the island. The black population of Miami was racial segregated into a section of Miami called Overtown. Miami had the "highest degree of residential segregation by race of a hundred large American cities in 1940, 1950 and 1960" (Armbruster, 106). "If blacks were coming over to work—for many years, they sat on the "colored" side of the trolley that took them across the causeway—they were required to leave the Beach by sundown" (Armbruster, 106).

With the end of the war came the perfection of air-conditioning, the increase in airplane usage and the development of a "packaged vacation", Middle America began to experience Miami Beach. "You live in lazy luxury for seven wonderful days" (Armbruster, 109). With this surge oversized Deco-inspired hotels began to climb north from the lower part of Collins Avenue to the Firestone Estate on 44th Street. Many of the hotels followed a certain recipe for naming, a name from the "top of the alphabet

and something with a theme and something with a little history behind it” (Armbruster, 111).

Morris Lapidus, one of the leading architects of the 40’s and 50’s stepped on the scene around 1949, when he was hired to add flair to some Miami Beach hotels. Although Lapidus “had trained as an architect (he) dreamed of becoming an actor, and his designs for storefronts and their interiors, and later hotels were inspired by his taste for theatrical techniques” (Armbruster, 110). The title of his books *Architecture of Joy* and *Too Much is Never Enough* sum up his design philosophy. Sweeping curves, strategic lighting, “woggles”, free-form shapes, “bean poles, and “cheese holes” became his trademarks.

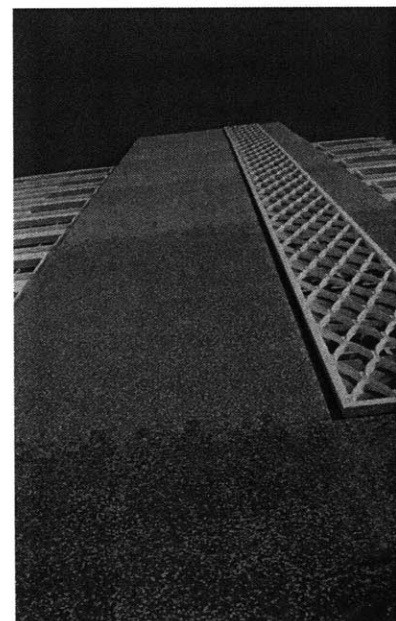
By the mid-forties, only a few of the mansions on the lower end of Collins Avenue still survived interspersed between new hotels. These new hotels began to restrict the public access to the Beachfront by expansive and elaborate decks and swimming pools. In 1953, “a circuit court judge ordered a permanent injunction against the Miami Beach City Council forbidding it to ever again allow a developer to build across the public beach” (Armbruster, 115). Unfortunately this did little to stop developers.

The nightlife after the war was tremendous: rumba, Congo lines, drag shows and gay bars were raving. Gambling was a main social activity for the public unlike the elitist thirties; however this activity simmered down after a series of crack downs by state officials.

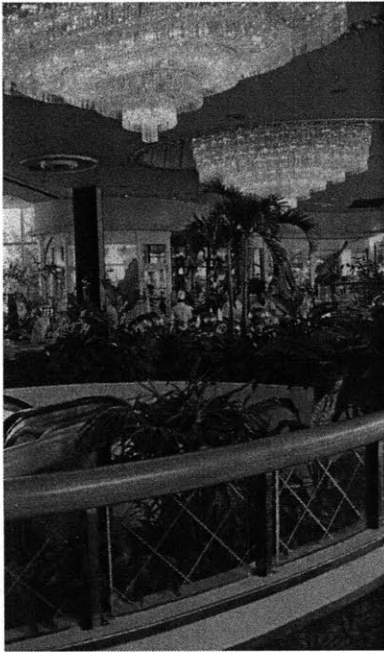
“By the fifties, the Collins Avenue of old-palmy, breezy, scattered with coconuts and scented by jasmine—had been transformed into a crazy concrete wall of hotels” (Armbruster, 111). In 1954, on the site of the Firestone Estate, the Fontainebleau Hotel, now one of the most famous hotels in Miami Beach was constructed. Designed by Morris Lapidus, the Fontainebleau was sleek, contemporary, synthetic, luxurious, classy and popular. Theming was his forte; and he designed this hotel to imitate his idea of a luxurious modern French provincial—vast spaces, dramatic entrances, swirling grand staircases, king-sized furniture, pink marble columns, gold-trimmed antique piano, gilt-framed mirrors, crystal chandeliers. The garden behind the hotel included “a four-acre French parterre, a children’s



Over-sized Art Deco inspired hotel



The Eden Roc Hotel



Interior of the Fontainebleau Hotel

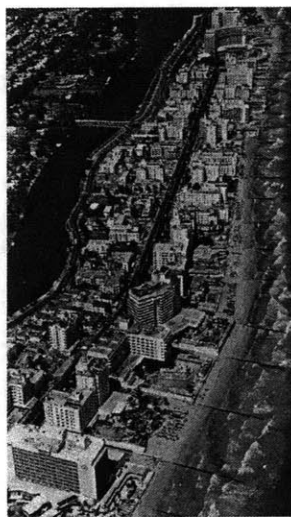
swimming pool shaped like a pussycat and another pool” (Armbruster, 139). His next hotel, which was built next to the Fontainebleau, was called the Eden Roc designed with the Italian Renaissance in mind. Tile mosaic, brass gaslights, a ship’s stack, rosewood columns, neoclassical woggles, draped fabric, terrazzo floors, ionic columns, bronze sculptures adorned his “palace”. He went on to build other hotels with alternate themes including the Americana.

“Despite the scorn of the critics, the tourist loved the Lapidus hotels, and every developer in town jumped on the theme bandwagon” (Armbruster, 141). Motels began to spring up in north beach that catered to the less affluent tourists—the Sahara, Castaways, Old Sun Ranch, and the Chateau. According to Ann Armbruster, the *Architectural Forum* published an article called “Miami Beach: Dream Dump, U.S.A” which felt that Miami Beach was “the final dumping ground—for through-away architecture”.

Physical remnants surviving from this period today include numerous over-sized Art Deco inspired hotels along Collins Avenue. The Streamline Moderne hotels the Fontainebleau Hotel and Eden Roc, which were designed by Morris Lapidus, are located in the middle of the Corridor, virtually unchanged except for some landscaping and remodeling.

Vacationland, U.S.A (1956 to 1969)

“Some warned that the Beach was overdeveloped to which the cry went up, “Miami Beach isn’t overbuilt; its underpromoted” (Armbruster, 149). Publicity, which was the key to Miami Beach’s success since Carl Fishers time, kicked back in full force. Miami Beach was recognized in the national newspapers with photographs of bathing suit beauties. Television was a main source of advertisement and leading TV shows like Dave Garroway’s show, Steve Allen’s *Tonight*, the Lucy Show, and the *Jackie Gleason Show* were exposing the general public to the allure of the Beach. “The Sun and Fun Capital of the World”, Miami Beach was visited by the Beatles and other great entertainers and was home to the Miss Universe and Miss USA pageants in the sixties. A panel of handprints in cement in front of a Collins Avenue hotel commemorates these pageants.



Vacationland, U.S.A

After Castro's coup in 1958, there was influx of Cuban refugees to Miami. The refugees that fled to the Beach, were Jews of Russian and Eastern European heritage that were temporarily living in Cuba during the teens and twenties. "Between 1959 and 1963, all but about a thousand of them migrated, 90 percent of them to Miami Beach" (Armbruster, 167). The Ashkenzi settled south of Lincoln Road while the Sephardic Jews settled to the northern part of Miami Beach. "They were the latest generation of Jewish immigrants to find their Promised Land in Miami Beach" (Armbruster, 167).

Because most tourists of this time were not the "bluebloods" or "high rollers" of the past or the people rich enough to stay at the Fontainebleau, they drove down and stayed only two weeks. "Tourist, dressed in their best crinolines, fur stoles, and plaid cummerbunds, mobbed Collins Avenue's narrow sidewalks at night, stopping by all the hotel lobbies to see who was performing there, to people watch, to check out the scene, perhaps to pinch some hotel stationery. Everyone promenaded till twelve or one o'clock, then went out for dessert" (Armbruster, 157).

According to some people, mass was replacing class. The number of hotels were increasing with the demand and the competition for tourist dollars became stiff. Hotels began offering shows and entertainment and increasing their services competing with local business and nightclubs. By the late 1950's Collins Avenue packed with hotels stopped at Eden Roc. After 1957, when the zoning in the Corridor changed all on Millionaires Rows, massive apartment buildings began to fill in the land north of the Eden Roc. "In the early sixties, several fourteen-story apartment complexes went up, with their own beaches, parking garages, swimming pools, social rooms, and sometimes even shops" (Armbruster, 165). People who used to stay in the hotels were now renting or living in these apartments. During this time, Caesar's Forum, a four-story floating nightclub moored on Indian Creek.

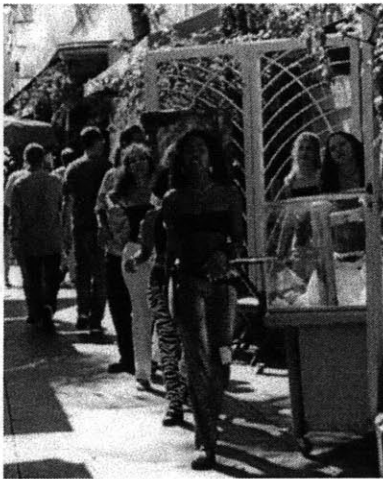
As Miami Beach "aged" the material lifestyle that made it so famous went out of fashion. Travelling to sunny places other than Miami Beach became possible; the Caribbean and Europe had become accessible with jet travel. Tourism in Miami Beach



apartment building in the north of the Corridor

was starting a slow decline.

Physical remnants surviving from this period today include the modern massive hotels, apartments and condominiums north of the Eden Roc hotel at 45th Street. A panel of handprints in cement in front of a Collins Avenue hotel commemorates the Miss Universe and Miss USA pageants. Other man-made structures along the Creek stand as indicators of past usage and activities along the Creek during this time. Wooden and synthetic boating docks, fishing piers, defunct fountains and gardens dot the landscape.



Vibrant Miami Beach

Vibrant Miami Beach (1970 to Present)

In the seventies and the early eighties was a time of economic recession and development decline in the Beach. The residents of Miami Beach who had moved in during the various booms were aging and so were the buildings they lived in. "The average Miami Beach citizen was sixty-six by 1972, ten years older than the 1960 average and the highest in the county" (Armbruster, 177). The children of these residents had moved away and many of the residents lived in little apartment buildings from the thirties, which were being converted to retirement hotels. Poverty was increasing on the Beach and by 1980 "South Beach was the poorest neighborhood per capita in the state" (Armbruster, 178). People began to look at Miami Beach with down cast eyes, calling it "Senile City", "Varicose Beach" and "God's Waiting Room". What few people realize is that there were vibrant communities and neighborhoods despite the poverty and negative image; religious activities in synagogues and churches, musicals, dances, political rallies, and marriages occupied the senior citizens days.

In the mid-seventies the City proposed an extensive development project of urban renewal for the south of the island. The plan intended to demolish a good portion of South Beach and temporary relocate its elderly residents until project completion. This plan included "nearly half a millions square feet of entertainment and retail space, offices, 3,300 residential units, including some housing for the elderly already living in the area, a marina, a water word, and environmental world, and a sea habitat" (Armbruster, 179). Fortunately the plan was

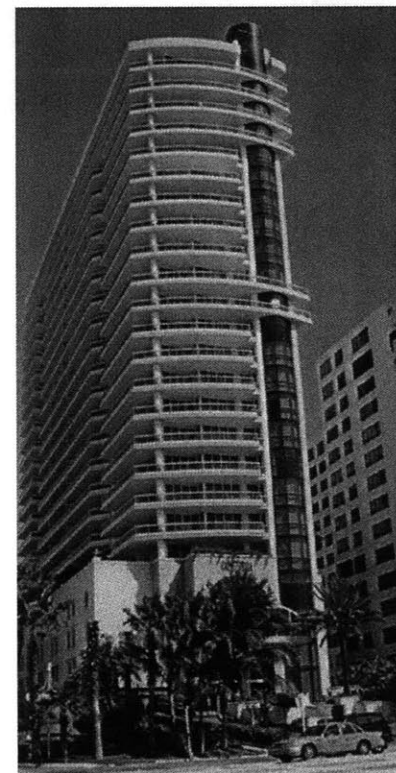
abandoned in 1981. During this time a moratorium was put on building in South Beach and wasn't lifted until 1982. Homes were in serious disrepair by this time; some abandoned. Many Cubans who had been brought by the Mariel boatlift in 1980 found cheap housing in this area during the 1980's. "Poverty bred street crime and drug traffic" (Armbruster, 180). The United States was clued into the problems of the Beach via the hit television series *Miami Vice*.

By 1982, the Army Corps of Engineers underwent an extensive restoration of the Beachfront to make it completely public accessible. New uses needed to adapt to the old buildings on the Beach and an appreciation of the resources, people and culture need to be realized in order to move Miami Beach from its state in the 1980's to the future. If it wasn't for the vision of one woman and a man, Miami Beach might have remained a "city trapped in time". In the mid-seventies a design writer and publicist named Barbara Baer Capitman and an interior designer named Leonard Horowitz decided to make a tour and survey the buildings of South Beach in order to rediscover the architecture and the population of South Beach. They made a proposal to the National Register of Historic Places in order to get the art deco buildings of South Beach into a recognized historic district. The *Historic Art Deco District* was designated in 1979. Since then Miami Beach has been vibrant and kicking, older buildings are being renovated, reused, and reinterpreted. Tourists have once again returned to the beach. This time the crowd seems to be younger. Models, celebrities, spring-breakers, clubbers and artist fill the streets every night year-round. Miami Beach is hip, happening, trendy, and cool. Partying is at a high, and visitors probably have no clue that it was ever any other way.

Physical remnants surviving from this period today include modern and postmodern hotels, apartments, and condominiums in the north part of the Corridor. Parking lots have replaced some of the buildings along Collins Avenue. The present state of the Beach in the Corridor is a result of beachfront restoration during this period. Recently, older buildings in the south and middle of the Corridor are being renovated, repainted and enlivened. Although new buildings are being built and older



Interior of a hotel in the south of the Corridor



apartment in the north of the Corridor

buildings renovated, the architecture and style of the buildings seem to fit into the surrounding historic motifs.

Current Conditions of the Corridor

Miami Beach is an island – city boundaries extend from Government Cut to the south to 87th Terrace to the north, Biscayne Bay to the west, and the Atlantic Ocean to the east. Besides the main island, the city boundary includes: star island, belle isle, sunset islands, hibiscus island, palm island, the Venetian islands (San Marino, Di Lido, and Rivo Alto), and pelican island. The City of Miami Beach encompasses 7.1 square miles of land and 10 miles of water. Miami Beach is divided into three regions: South Beach, Middle Beach and North Beach.

The Indian Creek Corridor, a 2.5-mile long corridor located in Middle Beach is bounded by Indian Creek to the west, the Ocean to the east and runs from 23rd to 67th street from south to north. Moving from the west bank to the east shore, the Corridor includes a narrow strip of land that runs along the banks of the Creek, Collins Avenue which turns into Indian Creek Drive, a strip of land with hotels, apartments and stores, and the beach.

Indian Creek, a natural and man-altered waterway, flows into the Biscayne Bay via Lake Pancoast, an oval shaped portion of the Creek located between 30th and 36th street, to Collins Canal in the south and the Biscayne Draw in the north. Along its edge, the Creek fluctuates between mangroves, riprap, and a concrete sea wall. Indian Creek, although a natural resource, is not isolated from the current activity of Miami Beach. In parts of the Creek, mainly Lake Pancoast, there are issues of habitat degradation, litter and bad water quality caused from storm water drains and runoff. Although the Creek is used for boating and recreational water activities it is not highly acknowledged for its ecological and wildlife habitat potential; stingray, manatees and fish are commonplace in this urban creek.

The linear narrow strip of land to the east of Indian Creek and the west of Collins Avenue, designed in the EDAW SSP project as the Indian Creek Greenway, is the primary site for design interventions. This strip of land is actually made up of



Environmental degradation and litter

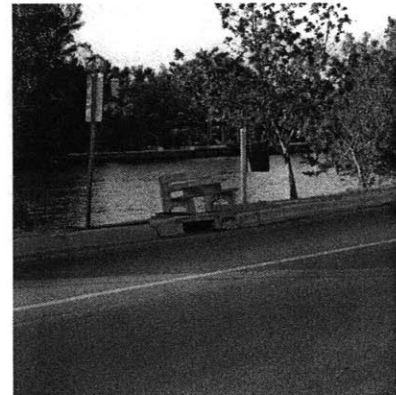
seventy-eight parcels with a multitude of property owners. These parcels although geographically connected are politically, socially and legally isolated. Currently, each individual parcel is an extension of the ownership of the property across either Collins Avenue or Indian Creek Drive. The logistics of transforming these parcels into a continuous unit could prove problematic and may be complicated by the land ownership of the site.

This site has the potential of providing a strong pedestrian link between North and South Beach. Unfortunately, the site is limited in its aesthetic and functional qualities as a pedestrian corridor because of its need for infrastructure improvements. Sidewalks are cracked and their typical Miami Beach “reddish pink” color is fading. Utility boxes, light posts, trashcans, and fire hydrants crowd the sidewalks, making it difficult to navigate by foot, not to mention by rollerblading or bicycling. Moreover, some parts of the creekside are completely devoid of sidewalks, inhibiting pedestrian access to the Creek while stifling movement. Additionally, the landscaping and vegetation changes, depending on the parcel, making parts of the site aesthetically displeasing and discontinuous as a whole.

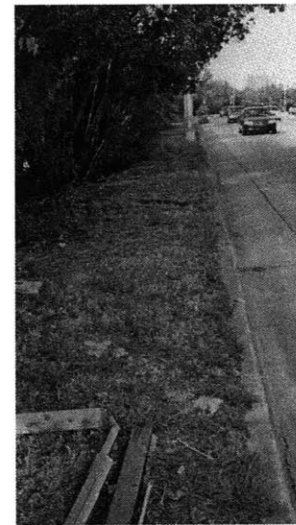
Collins Avenue parallels the site and is the major thoroughfare for vehicular traffic between South and North Beach. From 23rd street to 44th street and 60th to 67th street, Collins Avenue is a northbound one-way street, while from 44th street to 60th it becomes a two-way highway, paralleling Indian Creek. South of 44th street, the southbound Collins Avenue turns into Indian Creek Drive, a one-way road. The intensity and speed of traffic along the Corridor, the size and number of the traffic lanes, and the lack of distinguishable and safe crosswalks has limited the viability and attractiveness of the Corridor.

The types of urban development east of Collins Avenue and Indian Creek Drive are mainly hotels, condominiums and apartments with a few stores. Development in the Corridor can be grouped into three zones from south to north:

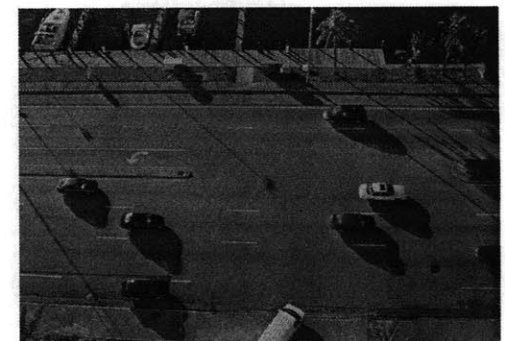
- 1) Southern Corridor: low-rise and mid-rise art deco inspired hotels and apartments built from the 1930’s to the 1950’s; the land adjacent to the Creek is narrow and filled with mangroves and small palm trees,



Isolated bus stop in need of infrastructure improvements



Parts of the Creekside are completely devoid of sidewalks



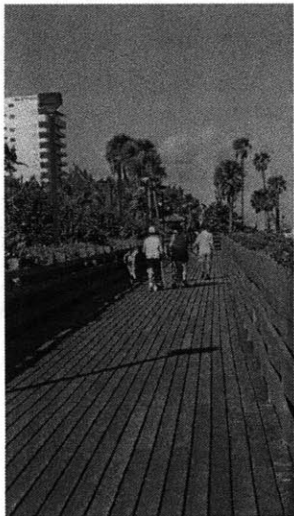
Collins Avenue



Intense traffic along Collins Avenue



Condo-canyon



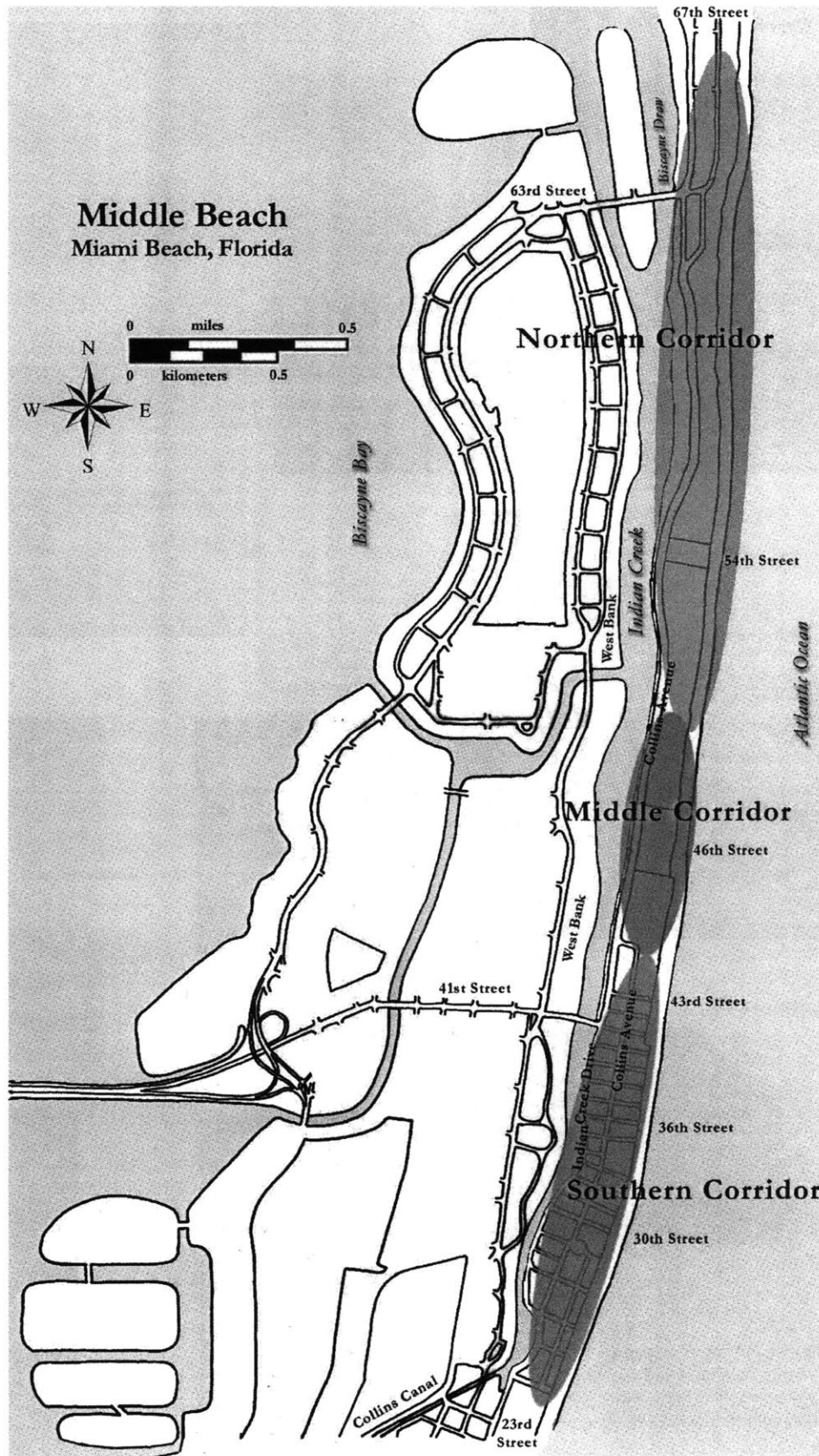
Public boardwalk on the beach

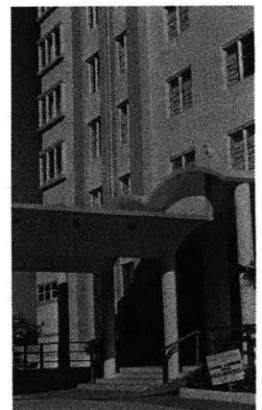
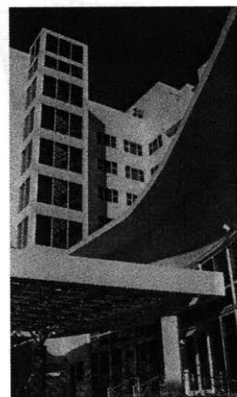
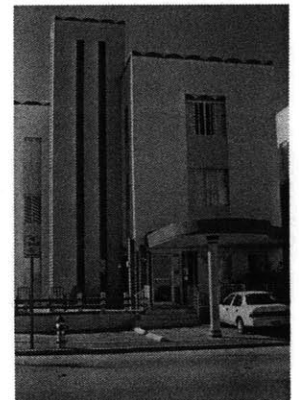
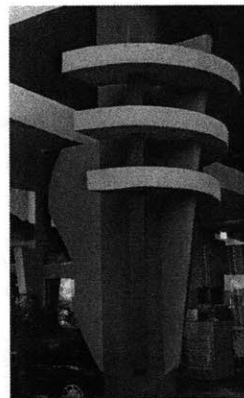
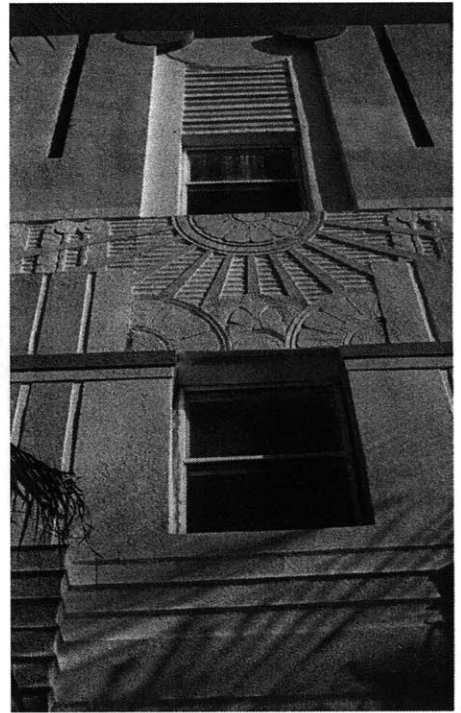
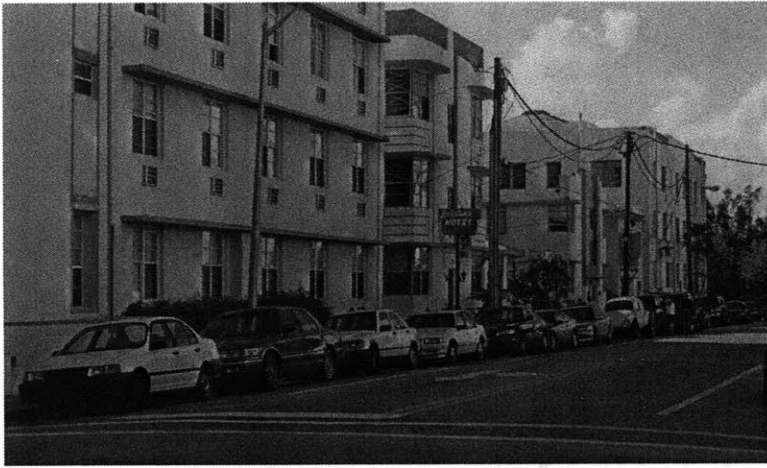
- 2) Middle Corridor: high-rise streamline moderne hotels from the 1950's; the land adjacent to the Creek is wider and is filled with boat docks and tall palm trees, and
- 3) Northern Corridor: modern and post-modern apartments, hotels and condominiums from the 1950's to the year 2000; the land adjacent to the Creek is at it's widest and is filled with landscaped gardens, boat docks and parks.

The northern part of the Corridor is commonly referred to as "condo-canyon" or "concrete-canyon" due to the dense enclosure of tall concrete condominiums. These condominiums block the public access to the creek and the beach while turning their backs to the creek and its public-use possibilities. Few properties within the Corridor are publicly owned; two properties are the city parking lots that interject the Corridor at 46th and 54th Streets. A city-owned and highly utilized public boardwalk lines the beach from around 23rd Street to 46th Street. The built environment is not only a historical resource because of the architectural history it represents, but also stands as a backdrop or skyline providing scenic views from the Creek's edge to the city.

The properties on the west bank of Indian Creek across from the Corridor, casually referred to as "millionaires row" due to the high property and housing values, are mostly of the Spanish Mediterranean Revival Style architecture from the 1930's. These properties, although visually connected to the corridor, are somewhat disconnected in terms of their functional relationships and social interactions to the Corridor.

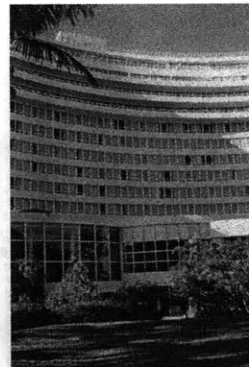
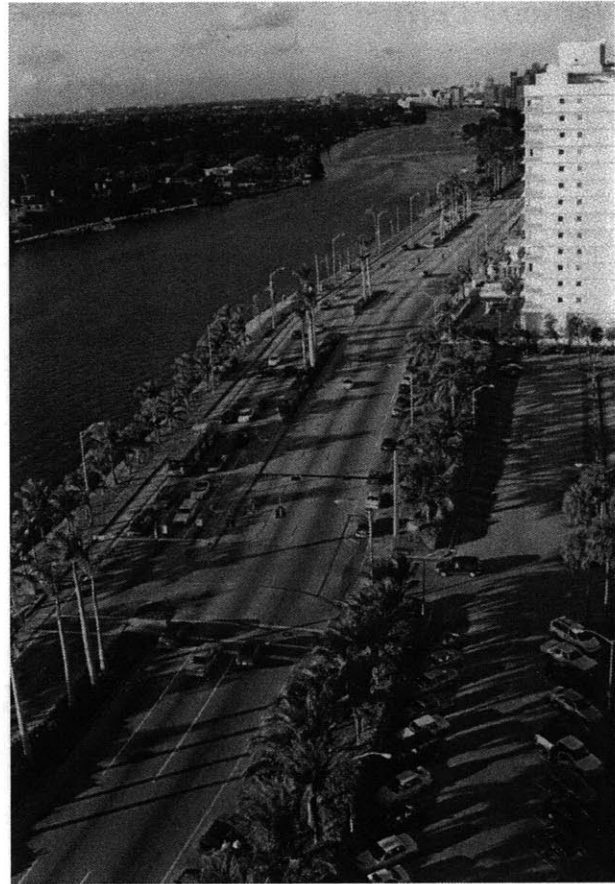
Within the Corridor there are many opportunities for improving the pedestrian environment along the Creek, in addition to creating visual and spatial connections between the Creek and the beachfront through landscape design. The connection, not only to the natural environment but also to the historic urban fabric, can allow for the creation of a landscape design that is sensitive to interpretations of the cultural, historical and educational resources of the Corridor.



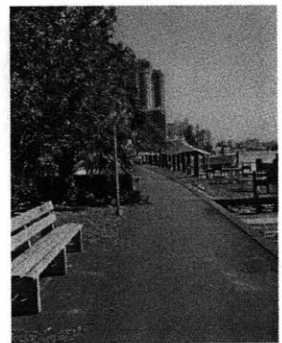
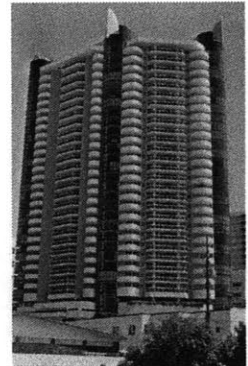
Southern Corridor

low-rise and mid-rise art deco inspired hotels and apartments from the 1930's to the 1950's; the land adjacent to the Creek is narrow and filled with mangroves and small palm trees

Middle Corridor

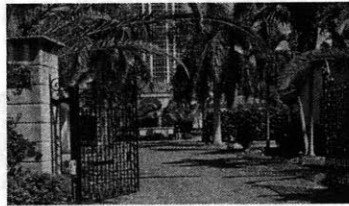
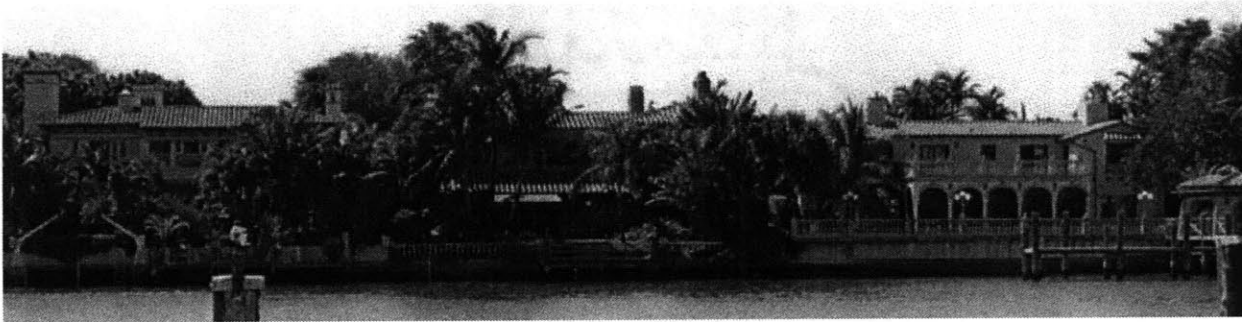


high-rise streamline moderne hotels from the 1950's; the land adjacent to the Creek is wider and is filled with boat docks and tall palm trees

Northern Corridor

modern and post-modern apartments, hotels and condominiums from the 1950's to the year 2000; the land adjacent to the Creek is at it's widest and is filled with landscaped gardens, boat docks and parks

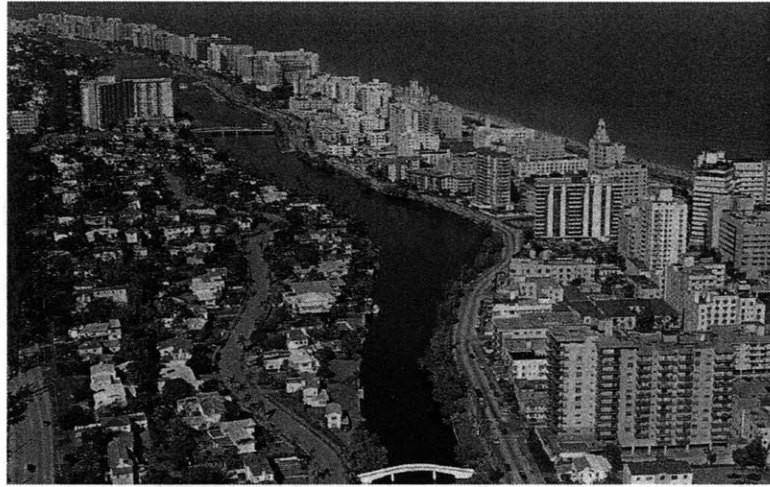
West Bank of Indian Creek



houses on the west bank of Indian Creek across from the Corridor, casually referred to as "millionaires row" due to the high property and housing values, are mostly of the Spanish Mediterranean Revival Style architecture from the 1930's



Aerial Views of the Corridor



looking north along Indian Creek



looking north along Collins Avenue



looking south along the Beach

Chapter 3: Issues of Narrative in the Landscape

Background

It is now widely recognized that we are moving from an industrial to an information-based society and environment. "In the last quarter of this fading century, a technological revolution, centered around information, has transformed the way we think, we produce, we consume, we trade, we manage, we communicate, we live, we die, we make war, and we make love" (Castells, 1f). Information technology such as the Internet has allowed people to have complete access and an almost instantaneous flow and exchange of vast amounts of information while exposing them to various ideas, peoples, and cultures.

This surge of information will not only influence the ideals of the contemporary world but also shape the environment people live in. Therefore, the question arises, how will the information economy affect the physical environment? An insight to the answer of this question comes from the expansion of heritage development, a movement of urban design. Heritage development combines the built form with an information layer, giving form to information. According to Frenchman, "heritage development is an aspect of the information economy and the new technologies which support it" and we "are now in the midst of an explosion of heritage; and that much of it is the use of the past in service of the present" (Frenchman, 1).

The use of information to design the built environment is not a product of the Information Age. In the past, designers used historical and cultural information to shape built form, for example Romanesque, Gothic and Baroque churches and Roman gardens. However, the Information Age has provided designers with a greater set of tools and media to work with, allowing for urban landscapes to be more complex.

In addition to living in the Information Age, the United States is becoming more ethnically and racially diverse. By the year 2020, the minority population of the United States is projected to be 20% of the population and by the year 2100 around 30% of the population from the projected 18% in 2000 (US Census Bureau). Fortunately, the citizens of the United States have become more tolerant and appreciative of the diversity in our society. Words

like diversity, multiculturalism, and cultural have become commonplace in our language. Additionally, people have not only begun to explore their own historical roots but history is being rewritten to include neglected groups such as the Native Americans and African-American populations.

Traditionally the study of history has focused on great events, such as wars and political struggles concentrating on institutional change and the role-played by leaders in government, business and the military. This was the history of the elite, usually white men. "In contrast to traditional history, social history has uncovered the histories of diverse groups, and the experiences of ordinary people, women and minorities" (Several).

People are looking for cultural identity, becoming nostalgic of the past, and learning about the history of their environment and community. Some may contend this cultural shift is occurring because we seem to be losing history in our everyday life. With ease in travel and interaction between vast locales, people are choosing to live away from home and are becoming disconnected to their places of origin. Additionally, strip shopping malls and sprawling residential suburbs are replacing traditional landscapes and neighborhoods.

The information age has helped to support this quest for historical insight by giving everyday people access to historical and cultural information from around the world and of their own locales. Heritage development has responded to this need by telling stories of history, culture and place in public places.

One of the faces of heritage development is *narrative landscape designs*, which refers to constructed or designed landscapes that use landscape elements, physical space and stories to convey messages and make places. These designs can appear in heritage trails, greenways, interpretative landscapes, memorials, remnant landscapes, parks and plazas. "The term *landscape narrative* designates the interplay and mutual relationship between landscape and narrative" (Potteiger, 5). "Landscape not only locates or serves as background setting for stories, but is itself a changing, eventual figure and process that engenders stories" (Potteiger, 5). "I'm interested in the story telling potential of landscape and how people experience it" (Rodriguez, 24). According to Matthew



Riverwalk, Fort Lauderdale, FL

Potteiger and Jamie Purinton in *Landscape Narratives: Design Practices for Telling Stories*, there are three types of *landscape narratives*:

- 1) Narrative Experiences: routines, rituals, or events that represent or follow narrative structure;
- 2) Associations and References: elements in the landscape that become connected with experience, event, history, religious allegory, or other forms of narrative;
- 3) Memory Landscapes: places that serve as the tangible locus of memory, both public and personal. Such as monuments, museums preserved buildings, districts and regions.

In the past, people learned about history primarily from media such as museums or in books. However, these older forms are weak in comparison to newer forms of media that allow people to experience and learn about history from a physical place. People want to see, explore, and interact with their history.

Unfortunately, “our dependence on the new modes of information flow gives enormous power to those in position to control. The main political arena is the media, and the media are not politically answerable” (Nyíri). However, a politically answerable constituency mainly architects, landscape architects, urban designers, planners, politicians and the community, create narrative landscape designs. “The demand for “mediated environments” is raising important challenges for designers, not only in terms of how to physically construct such places but also deciding what messages they should carry” (Frenchman, 2).

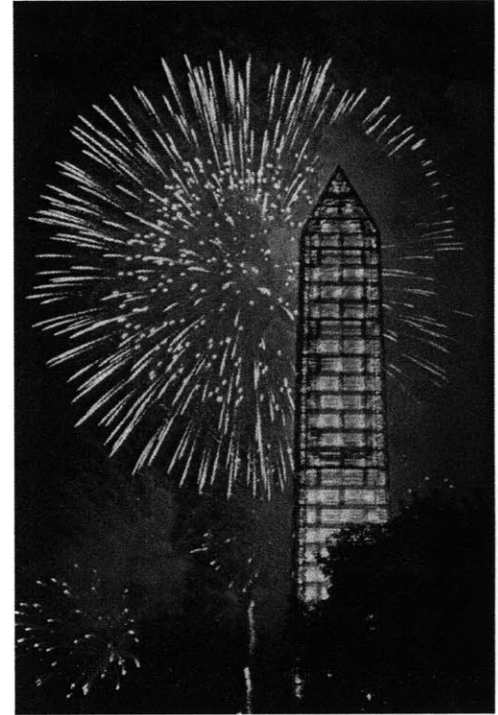
One may argue that because of our multicultural and highly mediated society, landscape designs for public places should be pluralistic and multi-dimensional. According to the Merriam Webster dictionary, pluralism is both “the quality or state of being plural” and “a state of society in which members of diverse ethnic, racial, religious, or social groups maintain an autonomous participation and development of their traditional culture or special interest within the confines of a common civilization”. In order to be pluralistic a landscape design will need to convey the stories of personalities, communities, historic events, and places in order to appeal to and inform our present-day society.

For instance, in the past, it was the tradition to memorialize a

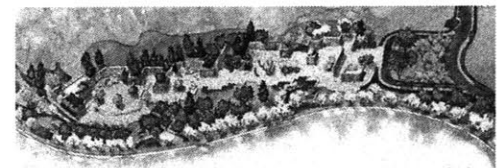
president or an historic event by erecting a large statue or obelisk like the *Lincoln Memorial* and *Washington Monument*. In contrast, the *Franklin D. Roosevelt Memorial* designed by Lawrence Halprin, is a more complex and pluralistic memorial to a president in that it incorporates aspects of the personality of the man, the society he lived in, and historic events of the times. Sculptures depicting an urban bread line, a timeline of landmark events, inscription of speeches and famous quotes, all contribute toward understanding and experiencing not only the man but the history and culture of the time period he lived and worked in.

During the formation of the memorial there was a national dialogue on how to design Roosevelt's statue. Some felt the statue should depict Roosevelt in a wheelchair, because this is how he spent many of his days due to polio. Proponents of this idea felt that society should be educated on the "real" history of Roosevelt and commemorate the fact that one of our greatest presidents was physically handicapped. Others thought Roosevelt should be shown sitting or standing with no reference to his ailment, because he never showed his wheelchair in public. Questions raised from this debate include—which history should be told and from whose perspective should it be told? This conflict depicts some of the difficulties that arise when trying to create a pluralistic design in such a diverse society.

The multidimensional aspect of narrative designs emanate from the blending of abstracted or symbolic forms of communication and didactic forms that carry a series of messages. Didactic forms tell stories literally by sequencing a series of messages. This helps to give legibility and clarity to the design. On the opposite end of the spectrum, symbolic forms are an abstraction of feelings, ideas and can represent something separate from the symbolic form. Because they are abstract and less concrete in the messages they convey, symbolic forms help make places memorable by facilitating diverse meanings and interpretations. "Lynch argued that good places were those which were legible and remembered, poor places were confusing and forgotten" (Frenchman, 2). The incorporation of both symbolic and didactic forms of representation culminates into an interpretative form of design, which layers significance and



Washington Monument, Washington D.C



Franklin Delano Roosevelt Memorial, Washington D.C

information.

The question that this chapter addresses revolves not on the merits of narrative landscape design but rather on the issues that one must deal with when designing a narrative landscape. The first part of the chapter I will talk about stories of the past concentrating on the author or editor and the contents of the story. The second part of the chapter will discuss elements of the past specifically the use of physical remnants in narrative landscapes. The last part of the chapter will be a discussion on the use of symbolic and didactic forms in communicating messages.

Stories of the Past

The story is the starting point for developing a narrative landscape design. Although there are designs that incorporate narrative content in the form of signage, plaques and historic markers—a narrative landscape design attempts to layer *stories* on the landscape not sentences or phrases. This naturally leads us to questions, who is the author or editor, what will be the contents of the story and how will it be conveyed?

The telling of stories deals not only with the actual contents of the story but how those contents are chosen. According to Matthew Potteiger and Jamie Purinton in *Landscape Narratives: Design Practices for Telling Stories*, there are three realms of landscape narrative, 1) the *Story Realm*, 2) the *Contextual/Intertextual Realm*, and 3) the *Discourse Realm*.

“The story realm is the world of the story itself. The emphasis is on the author’s/designer’s intentions to create meaning within the structures of story (event, plot, character, point of view, etc.). However it is important to see how stories relate to contexts and other texts. The emphasis in the contextual/intertextual realm is on the role of readers, community, or memory in the making of landscape narratives. The third realm of discourse requires attention to whose story is told and what ideologies or world views are implicit in the telling”. (Potteiger, 41)

The exploration in the realms of landscape narrative prompts the author and its readers to ask questions. The discussion and eventually answering of these questions allows the author(s) to

decide on the contents of the story and to fully understand the potential impact narrative landscapes will have on its readers, the inhabitants of the city.

The Author or the Editor

The process of choosing the events and characters of the story, a part of the *Story Realm*, can be very difficult and tedious and this is usually left to the author. But, who is the author of narrative landscapes? In the *Franklin Delano Roosevelt Memorial*, the author might be seen as Lawrence Halprin the designer, the National Park Service, or even the country at large. In public or semi-private landscapes, the designer is almost always a landscape architect, urban designer, sculptor, artist or combination of the above. The author or editor in many cases is the client, who uses his/her stamp of approval to reject or accept ideas. Clients range from the federal government to developers.

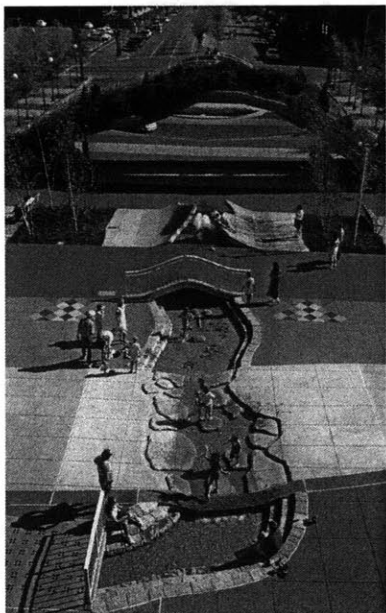
The better question to ask in designing a landscape of societal importance might be—who should be the editor? Who decides what content will be accepted and which will be rejected? Urban form that is built today is likely to be around for at least the next hundred years. Besides having longevity, the public shares in these landscapes and thus overtime a landscape becomes a public good to be either cherished or despised.

In the case of Miami Beach, the city among many other things is concerned with creating a landscape design that reflects the historic and cultural qualities of the area. Will the City choose a historian to decide which historical figures will be commemorated? Will they commission an artist to create a sculpture that best identifies the cultures of Miami Beach? Will a design firm highlight historic events based on their own discretion? If so, what is the role of these designers and whom will they be accountable to for their decisions—the city or the citizens? And, what will happen with disputed or contested histories?

In the background of this chapter, I argue that the communities who share in the landscapes' cultural and historical past and current usage should directly influence the design of public landscapes. This ventures into the role of the community or the reader, the *Contextual/Intertextual Realm*. This could mean

that a series of workshops, charrettes and brainstorming sessions are held with community members. In the end however, a decision has to be made on what events or stories are to be kept or rejected.

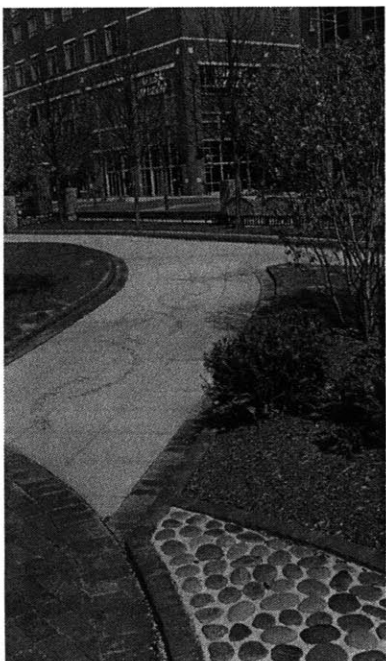
In the design for *Ross's Landing*, an urban park and plaza in Chattanooga, Tennessee, the history of the city was told by a "series of bands, broad planes that progress from the flat city grid to sweeping arcs which drop, like Chattanooga's limestone bluff, to the river" (Ivy, 71). The elements of the design give clues to the areas shared past—geology of the surroundings hills to the trading post of John Ross to the native Americans presence in the area. "Community brainstorming sessions defined the bands by pinpointing significant moments with captured artifacts that the designers call "imbedded history" (Ivy, 71). This type of community participation seems logical and necessary for *Ross's Landing*, which is located in a public and prominent location of Chattanooga. Additionally, one of the clients for the project was the City of Chattanooga, which is a public authority.



Ross's Landing, Chattanooga, TN

On the other hand, *Traces*, a permanent installation in the Commons of the *University Park Site* in Cambridge, Massachusetts, was a part of a private commercial development scheme. "The initiative for the public art installation came from a meeting initiated by the developer interested in the neighborhoods' input on the park design. From the community process the idea for the installation was born" (Rapson, 16). Monica Raymond, a local artist involved in the process says "Its nice to have somebody give you a park, but it's incredibly better when you have a voice in how its done" (Kenney, D1).

"While University Park currently stands as an internationally celebrated model for urban design and development, it is important to note that the project was plagued with significant neighborhood opposition" (Rapson, 5). Even though there was no mandate to the developer to include the communities input in the design of the Commons, it was to his benefit because it allowed him "to revisit community relationships damaged in the initial planning process" of the site. "While the collaboration produced a dynamic historical perspective on the previous uses of the site, not everything went smoothly. Forest City vetoed the



Traces, Cambridge, MA

idea of including a reference to the neighborhood controversy over the University Park development itself" (Rapson, 17). So in the end, we realize that community process has its limitations, especially when private interests are put foremost.

In many narrative landscape designs, the designer becomes the editor or the person in charge of distilling vast amount of information into a coherent design. Even without a community process, landscape designs can still be pluralistic in that they capture the ideas, views and culture of the community. In the *Multicultural Manifestoes* in the *Carl F. Barron Plaza* in Central Square Cambridge, Massachusetts, an artist involved the diverse community surrounding the site in the project. "In a five-month long process, she invited people to contribute "dreams" and "wishes" to be permanently engraved, along with symbolic visual designs also collected from the community, on scroll-like brass cylinders that chime gently as they are spun. Troops of dream collectors helped the artist collect the dreams in a great variety of venues, including the Cambridge Senior Center, the Area 4 Youth Center, a Riverside Family Night at the Cambridge Community Center, the Central Square Library Literacy Project, the annual meeting of the Central Square Business Association, the Central Square World's Fair, and many more. The dream collection asked people about themselves, their life, and what surrounds them. By answering these questions, the community constructs a positive image of the future, reflecting current concerns (Cambridge Art Council).

Another approach for capturing community opinions was used in the creation of the *Ernest W. McFarland Memorial* in Phoenix, Arizona. Ernest W. McFarland was one of the key initiators of the GI Bill of Rights, a governor of Arizona, senator and Supreme Court justice. In an effort to commemorate his life, the designers acquired vast amounts of letters from servicemen who were helped by the GI Bill of Rights and used editing power to select from the stories. "Their tales are engraved in paving stones on the pathway to the memorial and in a small plaza there. Choosing the stories and distilling them from three or four page letters was a huge undertaking" (Ingley, 26). In this case, I must assume that the designers did not pick stories or phrases that portrayed a negative image of McFarland.



Scroll-like brass cylinders

This brings up a larger discussion of what stories are being told in the first place and what ideologies or world views are promulgating in their telling—the *Discourse Realm*. The *Gettysburg National Military Park* in Pennsylvania illuminates this issue. For over a century, the narrative message of the park has been from the Union general's viewpoint focusing on key events of the battle. It is only in the recent years the park's plan will be revised to include multiple viewpoints such as the global view, the general's view, the soldiers view, local view, Lincoln's view and the descendants view. The telling of multiple stories will allow for "multiple and ambiguous readings that encourage different points of view rather than one correct message" (Potteiger, 17). This ensures that other ways of understanding the event are not forgotten and that one set of ideologies is not promulgated or worse forced upon the American public. (Gettysburg)

Alternatives to the status quo versions of American history, where elite white males are commemorated have appeared in narrative landscape designs. "Rather than statues of great men, new innovative forms of public memory are being commissioned to express the lives of ordinary people as metaphors of racial, ethnic, class and gender identities" (Severa). The Power of Place, formed in 1982 by Dolores Hayden as a non-profit organization, seeks to create a sense of place in Los Angeles by restoring and perpetuating the memory of the economic contributions of women and minorities "through experimental, collaborative projects by historians, designers, and artists." (Severa;)

The Power of Place developed an interpretative piece for the *Biddy Mason Park* in Los Angeles, California. The *Park* is a tribute to Biddy Mason an African-American woman—who litigated to win her freedom from slavery in 1856, later practiced as a midwife, started Los Angeles' first day-care center and orphanage, and helped found the African Methodist Episcopal Church.

Contents of the Story

Since the telling of multiple stories is our goal, we must think about the subject of these stories in order to determine their contents. After reviewing various landscape designs and artistic installations, one can conclude that there are four main *story types* that are explored in historic and cultural landscape narratives: Personalities, Communities, Historical Events, and Place. I have found it helpful to consider these four *story types* separately in order to gain a better understanding of the range of stories that could be expressed in a single design.

- **Personalities** -- commemorating a person mainly a historic figure (e.g. war hero, president, community leader, activist, or public official); typically displayed in memorials, and commemorative parks and plazas; examples include *The Franklin Delano Roosevelt Memorial* and *Biddy Mason Park*
- **Communities** -- celebration to communities shared ideals, histories, culture, people, language, and/or urban transformations; typically displayed in urban places, districts and plazas; example includes *Multicultural Manifestoes*
- **Historical Events** -- retelling of a single historic event, series of events or a historical timeline and/or urban transformations; typically displayed in national parks, trails, and networks; examples include *The Battle Road in the Minuteman National Historic Park* and *Gettysburg National Military Park*
- **Place** --reference to existing or past natural features, geology and/or topography; typically displayed in nature trails, parks, arboretums, and unique geographic locations; examples include *The Village of Yorkville Park*, *Time Landscape*, and *The Grand Canyon*

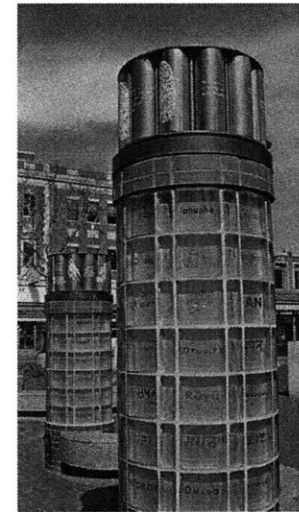
Elements of the Past

According to *the New American Webster Dictionary* a remnant is a “small remainder” or a “last trace; vestige”. Remnants can be either artifacts or natural features that give clues to the past. There are two types of remnants in narrative landscapes *assembled remnants* and *native remnants*. *Native remnants* occur in the landscape by remaining in their place of origin. Examples of native remnants are buildings, trees or even man made artifacts like pottery, and tools if they are left in place.

Assembled remnants are remnants that are incorporated into a design to convey a larger meaning. A designer can “gather”



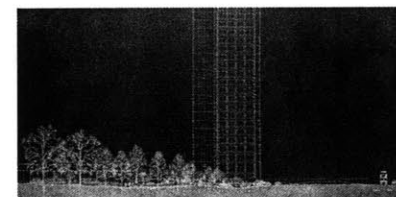
Personalities



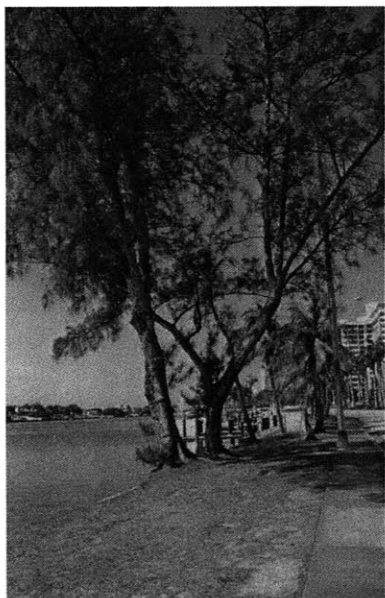
Communities



Historical Events



Place



Native remnants—pine trees planted by John Collins in Miami Beach, FL



An assembled remnant—cable wheel at Traces, Cambridge, MA

remnants into a miniature, souvenir, or collection. The miniature is a “place where larger ideas and places are compressed into smaller contained and identifiable spaces; the souvenir, where a piece or a part acts, much like a synecdoche, as a reminder or representation of a larger event or place; and the collection, where many pieces are assembled in an ordered way, revealing narrative of the collected and collector” (Potteiger, 165).

Cited from Susan Stewart’s book *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Potteiger and Purinton state “gathering is a way of regaining, remembering, preserving and re-creating what is desired or lost, as well as a way of creating a more coherent world” (Potteiger, 165). A prime example of gathering is Ross’ *Landing* which “reconstructs and gathers history of Chattanooga on one plaza” (Potteiger, 118).

Physical Remnants

Choosing which remnants to keep and highlight is as difficult as deciding which story should be told. The questions in this arena are the following: “How do you reconstruct a historic landscape when the original materials no longer exist? Should less-than-lovely designs be preserved to represent a school of thought? And if the history of human involvement covers different periods and their changes, which of these periods should be preserved” (Strutin, 19). These questions are still unresolved in the field of historic preservation and need to be explored on a case-by-case basis.

Many times, the abundance of remnants in the landscape is not the problem but rather the lack of them when the community has slim pickings and is forced to work with what they have. In reference to the community in the process of re-designing the Venetian Causeway in Miami Beach, the designer said, “It wasn’t until they almost lost it all that they realized how valuable what they had was” (Bennett, 35). So in thinking about remnants we must also deal with historic preservation.

What is “preservation” in the context of the landscape? Is it the preservation of a tree, a series of buildings, a pathway, or the uses of an area? “Is historic preservation simply the researching

and replicating of the historic landscape fabric—"putting the landscape back the way it was"—or is it design" (Thompson, 56)? According to Michael Holleran, a professor of planning at CU-Denver, "Preservation may be as subtle as saving an original street plan, even if not one building along those streets is original" (Strutin, 19). Linda Jewell in a panel discussion on *Is Historic Preservation Design?* stated, "There's a tendency to think of design as only that which produces unique images—unique new images—that somehow reflect where we are in our culture at this moment" (Thompson, 56). Preservation and design must be done simultaneously in order to not only do justice to the historic landscape but to design for future uses.

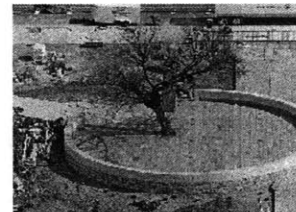
In the context of narrative landscapes, preservation must serve a purpose or help to illustrate a story. How does a remnant serve to tell or enhance an existing, reconstructed or designed narrative? At times the value of the remnant supersedes all other design intentions and must be incorporated into the design. For instance, in the *Oklahoma City National Memorial*, a lone American oak tree named *The Survivor Tree* that survived the Oklahoma City bombing is a major feature of the memorial. This tree is not only a remnant but is intrinsically of major importance—because it serves as a symbol of survival while being a sacred place for gathering and collective mourning for all the survivors of the bombing and friends/relatives of the victims.

Other times the value of a remnant does not supersede the need to reconstruct a new narrative based on the existing site. In any narrative landscape design, there is friction between the preservation of an existing landscape versus the design of the landscape to a more historic version. "You may have generations of local residents who are familiar with the landscape as it has grown in—heavily shaded with a dense understory—and now the landscape architect is coming in and removing almost every tree to return the site to its original design" (Thompson, 78).

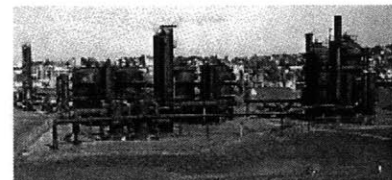
Sometimes, remnants carry with them negative connotations and memories. This can prove problematic if the designer wishes to preserve them. For instance Richard Haag's *Gas Works Park* in Seattle, Washington, retain the ruins of early twentieth-century industrial complex as the central feature. The community was



logo for the *Oklahoma City National Memorial*



The Survivor Tree, memorial under construction



Gas Works Park, Seattle, WA

outraged yet once the plan was implemented the project enjoyed a critical success. "Haag's plan forced people to consider not just the degree of positive visual and spatial interest possessed by the relic of an outdated technology, but what its meaning might be for the community it had served for fifty years" (Howett, 9). "The aim of the design was to redeem this history by re-cycling the site as a playful place, a sign of wholesome life and health salvage, literally from the industrial wasteland" (Howett, 9).

Incorporating Elements of the Past in Design

When designing using remnants a designer should 1) make a thorough inventory and analysis of the history of the area including existing remnants, 2) figure out how the remnants will fit into and shape the landscape narrative, and 3) design for historic preservation in a contemporary context.

Historic landscapes innately embody informational content through their physical features and in the memory of the community; providing for a unique and highly treasured landscape. "When we are working on places that have layers of history we are going make a commitment to a certain level of inventory and analysis" (Thompson, 78). To ignore the history of a site, to wash over its narrative potential is a waste of a great opportunity to increase a site's meaning and significance not only in the immediate community but society at large. In order to do justice to a historic site, a good deal of time and effort must be given to the collection of historical information, inventory of the site, and interviewing of the residents.

Once this thorough site analysis and inventory has been conducted, the designer along with the community must determine which remnants will be preserved and how they will be used to shape the landscape narrative. Using the *(Trop)ical Landscape* is an interesting way of thinking how remnants fit into narrative landscape designs. A *trope* is an instance or bit of a property or a relation. "Tropes are the basic schemes by which people construct meaning in language, narrative, and landscape. They perform the necessary function of relating one thing to another, the known with the unknown" (Potteiger, 34). According to Potteiger and Purinton, there are four major landscape tropes:

metaphor, metonymy, synecdoche, and irony.

“To use a metaphor, the aspects of one object are carried over, or transferred, to another object so that it is spoken of as if it were the first” (Potteiger, 35). Metaphors of time through space, distance and travel are common in narrative landscapes. This allows the reader or tourist to return to the origins of the place, typically to the notions of “paradise” in gardens. Metonymy constructs meaning by association. Used in landscape architecture, “historic preservation operates metonymically, preserving the sites associated with certain events, periods, people and styles” (Potteiger, 36). An easier trope to conceptualize is synecdoche, which is the use of a part of something to represent the whole, or of the whole to stand for a part. Synecdoche is especially useful in narrative landscape designs because it can evoke a whole story from just a piece of the story. For instance the planting of native species can refer to a past ecosystem that once flourished. Irony, the last of the four major tropes, “presents an incongruity or ambiguity between expectations and reality, nature and artifice, revealing and concealing and so on” (Potteiger, 38).

When designing using tropes, remnants can bridge the gap between the present and the past by becoming “stand-ins” for another object or story or evoking stories, or by presenting us with inconsistency between our expectations and reality. According to Catherine Howett in *Systems, Signs, Sensibilities; Sources for a New Landscape Aesthetic*, Joseph Grange described: when a designer looks at an environment, three principles must be foremost in his mind. First, things are meanings, not material objects. Second, these meanings are nodal points of expressions that open out into a field of relationships. Third, the goal of environmental design is to knit together these concentrations of meanings so that the participant-dweller can experience the radical unity that binds up these different qualities” (Howett, 8).

Though tropes and by manipulating remnants, designers have attempted to convey the past. “Sherry Wiggins, an environmental sculptor from Longmont, Colorado, described her impressionistic approach to historical themes. She uses landscape remnants—part of a cornfield or a watering trough, for example—to create an image of the past” (Strutin, 19). “At the new Denver



Fenceline Artifacts, Denver, CO

International Airport, Wiggin, artist Buster Simpson and architect Jim Logan devised *Fenceline Artifacts*, a fencerow lined with old farm implements evoking the agricultural period of the high prairie” (Strutin, 19).

The overall form of a design is likely to differ depending on how close it is to the actual historic site(s). Is the design ‘on or near the site’, ‘near a place of symbolic significance’, or ‘far from the historic site’ (Wassermann, 48)? In reference to memorials, if the design is on or near the site “tying the memorial into a place where events actually occurred increases its associative potential” (Wasserman, 49). If it is near a place of symbolic significance the design can “often act as visual frames around significant historic remnants” (Wasserman, 49). And in the last case, if the design is far from the historic site, it is most likely not related to place, but rather to people. An example of this is the site of *The Franklin Delano Roosevelt Memorial*, which has no link to Roosevelt except that it is located in Washington D.C.

In any design, there is a need to provide for historic preservation but design for contemporary needs. “How do you maintain the genius of the place, its authenticity, and suit it to contemporary needs” (Thompson, 56)? “[T]he goal of preservation is not necessarily to put the landscape back as it was.” “While authentic restoration to an earlier period is the objective of some museum environments, more frequently we accommodate contemporary uses in the historic fabric” (Thompson, 56).

Symbolic versus Didactic Media

Didactic Medium

The manifestation of a story on the landscape occurs on a spectrum of mediums the two extremes being the didactic and the symbolic. Didactic medium sequences messages to carry meaning. Didactic medium is more literal and educational while symbolic medium is more abstract and sometimes seen as more aesthetic. According to *The New American Webster Dictionary* didactic means “instructive or expository”. Spaces that are didactic allow us to “learn from them or even engage in a dialog” (Frenchman,



Didactic medium in a church

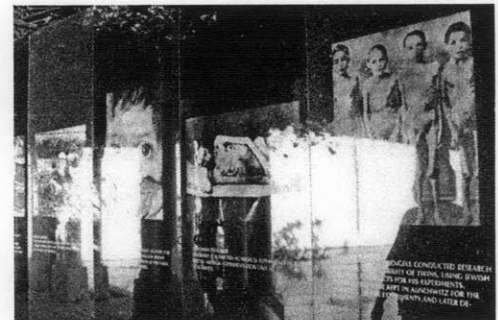
8). According to Marc Treib in *Must Landscapes Mean?: Approaches to Significance in Recent Landscape Architecture*, the *Didactic* path or approach is 1) a desperate search for meaning in the landscape, 2) dictates that forms should tell us, in fact instruct us, about the natural workings of history of the place and 3) is usually more overt in its intentions (Treib, 53).

Historic markers, engraved text, reenactments, and story-telling sessions may carry didactic messages. Although didactic medium is quite literal, the didactic approach can allow designs to be instructive through their form. "A Didactic landscape is supposedly an aesthetic textbook on natural or in some cases urban, processes" (Treib, 53). Treib uses the example of Alexandre Chemetoff's sunken bamboo garden at *La Villette* to explain this conclusion. The bamboo garden allowed the elements of urban infrastructure to remain, reminding the visitors that this small fraction was a part of a larger system. "Water mains, sewer pipes, and electrical ducts crisscross the site; retaining walls are constructed of precast concrete elements commonly used to support the wall of adjacent sites during excavation for new construction" (Treib, 53). This design shows that didacticism does not need to be verbal or written. Additionally, the design allowed for a relationship between the didactic or instructive exposure of services and the aesthetic complement of the garden, mainly its wispy green and gold foliage.

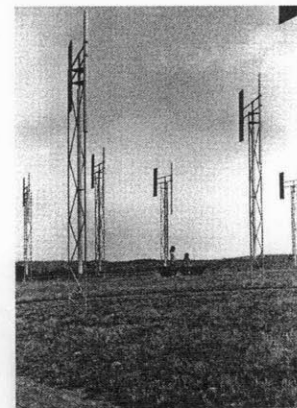
Another example Treib uses is Douglas Hollis's *A Sound Garden*. In the design wind is captured into pipes and moves vanes giving an audible and visual signal of its direction and movement. The design is educational yet aesthetically pleasing both visually and aurally. Although didactic forms give legibility and clarity to a design, Treib states "didacticism per se is not enough" (Treib, 53). In the background to this chapter, I argued that narrative landscape designs must be multidimensional—blending both didactic and symbolic media.

Symbolic Medium

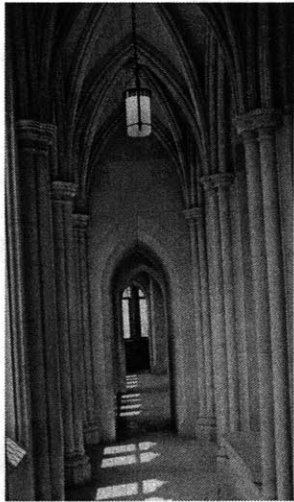
According to the *Merriam Webster Collegiate Dictionary* a symbol is "something that stands for or suggests something else by reason of relationship, association, convention, or accidental resemblance;



didactic medium, *Holocaust Memorial*, Miami Beach, FL



A Sound Garden



Symbolic form of a church

especially a visible sign of something invisible (the lion is a symbol of courage)". Symbols can also be "an act, sound, or object having cultural significance and the capacity to excite or objectify a response". When we design with symbolic medium, we are "using, employing, or exhibiting a symbol". Symbolic medium is an abstraction of feelings or ideas and so they do not have to be sequencing at all.

Related to symbolic medium is the field of semiotics, which is the "general philosophical theory of signs and symbols that deals especially with their function in both artificially constructed and natural languages and comprises syntactics, semantics, and pragmatics". "The study of semiotics, which reached its peak in the late 1970's, attempts to understand, for example, how we recognize the symbolic meaning of a door or a roof and which aspects of such from-language are universally shared and which are culturally different" (Frenchman, 8). "Semiotics provides a structural and analytic framework for a reality that is familiar to all of us, once intellectual and affective responses that are automatic and pre-conscious are called to our attention" (Howett, 8). Also it has "important implications for interdisciplinary approaches to theoretical and applied problems in landscape architecture just as it does in other areas (Eaton, 22). In *Systems, Signs, Sensibilities: Sources for a New Landscape Aesthetic*, Catherine Howett argues that "landscapes function like signs in natural languages and that, like them, they mirror cultural differences" (Eaton, 22).

Symbolic medium comes into landscape design through all types of design elements: built features both hard and soft, artistic installations, and even programmed activities. An example of a symbolic piece of art is *The Big Fist*, a 25-foot-high fist hanging over a main thoroughfare across from the landmark Renaissance Center in the heart of downtown Detroit. *The Big Fist* is a sculptural tribute to the local hero boxer Joe Louis but also serves as symbolic element that could represent the strength of the African-American community or evoke images of the "Black Pride" and labor movements.

*The Big Fist*, Detroit, MI

Another symbolic sculpture is *The Sculpture of Love and Anguish* at the *Holocaust Memorial* in Miami Beach, Florida. The "ominous

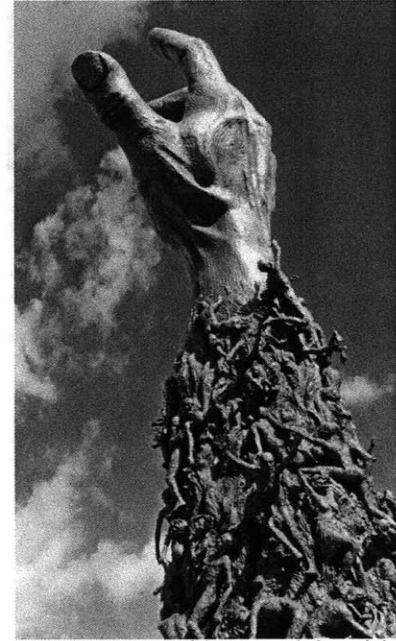
sculpture of a human hand reaching thirty feet skyward reminds the Miami Beach and world community that genocide and prosecution almost incinerated an entire group of humans" (City of Miami Beach). All though *The Big Fist* and *The Sculpture of Love and Anguish* are both in the form of a "hand", they evoked different imagery and symbolize completely different emotions and events.

Famous symbols and their implied meaning include: the *Statue of Liberty* that presents America as a refuge for the politically oppressed, *Washington Monument* that harkens back to an ancient tradition of tribute to great leadership, and the *St. Louis Arch* that serves as a gateway between the eastern and western continental United States (Puls, 2). A recently nationally recognized symbol is the oak tree in the *Oklahoma City National Memorial* that symbolizes different things for different people one being "survival amidst destruction". The symbolic medium facilitates diverse meanings and interpretations allowing places to be memorable and meaningful for a greater range of people.

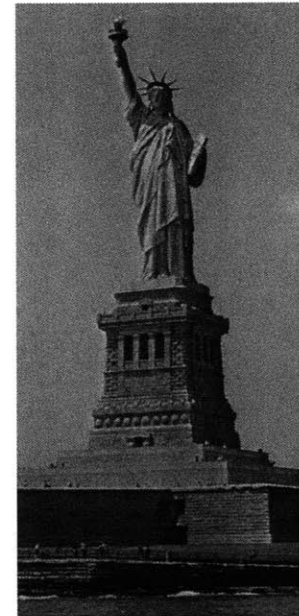
Representative versus Abstracted Forms

The issues of using symbolic versus didactic media are interconnected to utilizing art in the landscape. One clue—can be gained from a similar discourse in the world of public art—choosing between representative versus abstracted artwork. Artwork can be a powerful medium for telling stories. Representation is similar to the didactic medium because it takes a more *lifelike* or literal approach while using the abstracted artwork follows the symbolic approach. Looking at memorial landscapes provide a good case study for investigating artworks. Judith Wasserman in *To Trace the Shifting Sands: Community, Ritual, and the Memorial Landscapes* discusses the "most hotly debated aspects of memorial creation: the decision to use representational or abstract artwork in the making of memorials" (Wasserman, 51).

Abstract memorial art allows for a diverse set of meanings to be encoded in the form. "By paring down the memorial ideas to their essential elements, the abstract sensibilities hold greater interpretive potential, allowing the works to be interpreted and



The Sculpture of Love and Anguish, Miami Beach, FL



Statute of Liberty, New York, NY



representative artwork

reinterpreted by the viewer” (Wasserman, 53). An example on this is in the wall of the *Vietnam Veterans Memorial*. “Each name on the wall of the *Vietnam Veterans Memorial* evokes a memory, a story—in fact, many possible stories for all those who know the name” (Potteiger, 17). “The potency of the Vietnam Memorial, however, lies in its rhetorical silence, how it evokes narratives without controlling any specific reading of them and remains ambiguous” (Potteiger, 18). This is similar to *New England Holocaust Memorial*, in Boston, Massachusetts where “inmate numbers in glass towers emphasizes the magnitude of the loss” (Wasserman, 53).

Both these forms of abstract art have provoked a storm of protest. “The problem with pure abstract is that it can border on sterility” (Wasserman, 53). In reaction to the simplicity of the wall of *The Vietnam Memorial*, “as a concession to those who wanted a more traditional (i.e., realistic) memorial, a sculpture of three soldiers posed in a moment of heightened (yet still ambiguous) attention to some invisible action was located nearby” (Potteiger, 18). *The New England Holocaust Memorial*, was criticized for perhaps being “a revictimization and renumbering of Holocaust survivors and victims” (Wasserman, 53). Some survivors wanted more representation form of art because dehumanization is the last thing a memorial should do.

Representational forms of artwork have been highly cherished because they can produce an emotional response and are easily read by the viewer. Nathan Rapoport, sculpture of the *Warsaw Ghetto Monument*, “felt that carving human forms would emphasize the human loss and spiritual crisis created by the holocaust” (Wasserman, 52). Although representation forms can help to deepen the emotional and memorable experience of the landscapes, there are some problems with them. “Representational sculpture freezes the image of the event in a specific action”, “objects imply a certain fixed truth” and “there is a danger of dictating some supreme reality where none exist” (Wasserman, 52). However, these types of forms of artwork have been more widely accepted by the general public.

I believe the narrative landscape designs of the future should include both representational and abstract artwork making more

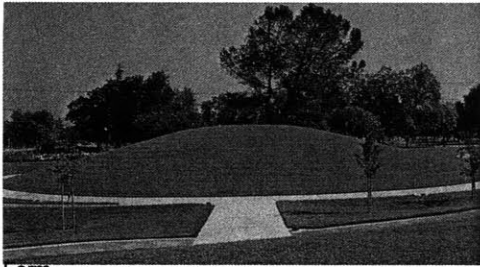
of what I call multidimensional landscapes. Narrative landscapes should facilitate a diverse set of interpretations and narratives while fueling an emotional response for the reader.

Chapter 4: Telling Stories in the Landscape

Background

This chapter explores how designers have tried to tell stories of personalities, communities, historical events and place through landscape design. There are two major issues that one must consider when trying to tell stories in the landscape 1) the use of designed elements and 2) the sequencing of events in the landscape design. The first part of this chapter will review landscape designs and artistic installations to see how designers have used design elements to tell stories of the past. The second part of the chapter will introduce the issue of sequencing in narrative designs and highlight a few approaches designers have used to affect the way the user interprets the story and experiences the landscape.

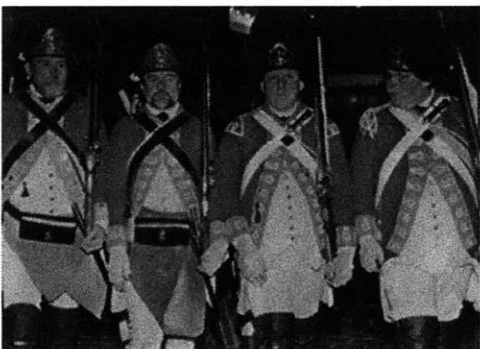
Cross cutting both these issues are concerns about the designed elements: form, information and programming. These are discussed below.



Form



Information



Programming

- **Form:** The form of a design includes both hard features such as architecture, infrastructure, and lighting and soft features that include plants, soil, water and rocks. The type of materials used in a design and their configuration can enhance the story-telling potential of the landscape.

- **Information:** An important element of narrative design is the information layer that centers mainly on art, text and interactive devices. "Since the change in relationship between people and nature is accelerating, new formal interpretations are required at a ever-increasing rate. At this point, artistic interpretation plays a key role. Art has the ability to anticipate society." (Thayer, 108). Artistic expression allows for the incorporation of symbolic and varied historic and cultural representations, while text provides a more didactic approach to telling stories. Interactive devices, which include both art and text, allow the user to learn through interacting with the medium using the five senses (sight, hearing, touch, smell and taste).

- **Programming:** a less conspicuous element of a narrative design, programs the usage of the site either through specific events such as parades, reenactments, theatrical productions, and concerts, or provides for continually and varied usage of the site by the configuration of space, designing places for sitting, walking, eating, and sightseeing.

Using Designed Elements

Narrative landscape designs use symbolic and didactic media to tell stories while incorporating elements of the past. Maintaining the postulate that narrative landscape designs should be both pluralistic and multidimensional, I will review some narrative design responses. These responses are grouped by designs that:

- 1) evoke a mood or time period
- 2) convey historical information
- 3) give clues about the ecology, topography or geology of a place
- 4) tells stories of communities, culture and personalities
- 5) create a sense of place and community, and
- 6) explain the inter-workings of a place.

Evoke a mood or time period

The selection of materials and the design of the hard and soft features of a landscape design can evoke a mood and give the reader clues about where they are in the narrative sequence. Besides the use of remnants whether assembled or native, the designer can create and develop his/her own set of soft and hard features. Disney is famous for its utilization of plant material and hardscape to giving the visitor a sense of the either the time period, country or location in their Disneyworld and Epcot amusement parks. The look and feel of the landscape of China in Epcot differs from that of Fantasyland for example. "Disney landscape is the use of plants for evoking a mood, for giving visitors subliminal clues about where they are" (Faga, 57).

Using Disneyworld as a comparison or prototype may seem inappropriate because "Disney land is quintessentially a landscape for consumption not for leisure" (Boyer, 201). However, one must always remember that Miami Beach since its inception was a city of imagery, exoticism, daring, and theming. M Christine Boyer in *Cites for Sale: Merchandising History at South Street Seaport* would argue, "consequently, simulated landscapes of exotic and



lighting fixtures reflects a mode and time period--Miami Beach, FL



imaginary terrains, cleverly combining the fantastic with the real, become the ideal background props for our contemporary acts of consumption, set-ups that intensify the commodity's power of seduction" (Boyer, 200). This is a major issue of concern in creating narrative landscapes. Every design should be examined in order to determine if the design is geared solely toward using the city or the landscape as a merely a means to consumption or to enhance the quality of life for the community. Tourism versus local needs is of eminent thought in the case of Miami Beach.

Disneyworld is not the only place that uses the physical form to evoke a mode or indicate a time period. In the *Franklin Delano Roosevelt Memorial*, "through the use of water, plantings, and sculpture, as well as the movement of people, Halprin scores a processional and synaesthetic experience where "we will be able to feel touch, hear and smell, and in other ways, connect with a time that once was" (Potteiger, 122).

A local example is in the redesigning of the *Venetian Causeway*, a historic road in Miami Beach. The designers "were shooting for the spirit of the landscape. Trying to work with what we can in the contemporary palette to capture that spirit of a tropical oasis" (Bennett, 37). They even tried to use some of the same plant types that were used in the original design to re-historize the site. The "end of their plan includes an updated version of the original plant palette created by Phillips in 1932, a selection that reflects tastes of the period" (Bennett, 36).

"Materials authenticity has been a very controversial issue in the preservation field. There is a raging debate about whether authenticity in materials or the experience of the place, with substitute materials if necessary, is more valuable. It's the same conundrum that the ecological restoration field faces. There are restorationists who employ only a native plant palette, but what does 'native' mean" (Thompson, 76)? In the end it boils down to where "you want to be on the authenticity continuum—whether ecological or historical" (Thompson, 78).

Convey Historical Information

Historical facts, events, eras and periods are more didactically conveyed through the use of artistic installations that include

sculptures, paintings, and icons with the use of information in the form of text and photographs.

In *The Katherine Delmar Burke School* in San Francisco, California a brass strip time line marked by icons is the conceptual heart of the design, which is a tool for teaching history, culture, art and archeology. The time line “begins about 5000 BC with an icon of a spiral marking “primordial soup” and proceeds along icons (chosen by a committee) that marks such dates as the construction of the pyramids, the fall of the Roman Empire, the birth of Christ, and the beginnings of Islam until it takes a turn at 1492 and another at 1932 (the building of the Golden Gate Bridge, visible from the school) to end at the wall mirror—”Look to the future”—where students see themselves” (ASLA Awards, 1996).

The school has three courtyards that are filled with colored concrete maps of Africa, Asia and Europe, and the Americas that are surrounded by gray cobblestones referring to those seen in San Francisco from the early shipping industry. The maps and timeline also serve as an interactive tool for learning, children can use chalk to mark on the countries expressing ideas on family origin or their future aspirations. Children can also measure themselves against the timeline—understanding time in a personal way. The entry description says, “twenty-five years to the foot, your life span is about three feet” (ASLA Awards, 1996).

The Katherine Delmar Burke School design tells the history of the “world” on a site in California. This is an example of the miniature, which is a place where larger ideas and places are compressed into smaller contained and identifiable spaces. This can be juxtaposed to designs where actually historic events have occurred on the site. “The act of being a tourist in your own community, Lippard says in her most recent book, *On the Beaten Track*, is a way “to focus on latent questions about our own place—areas we’ve never walked through, people we’ve never met, history we don’t know, issues we aren’t informed about, political agendas written on the landscape” (Kenney, D6).

The *Ross’s Landing* in Chattanooga Tennessee, an urban plaza and park defines the history of the area through bands that reflect specific eras. The bands pinpoint significant moments in history though captured artifacts “shards of Coca-Cola bottles,



brass strip time line marked



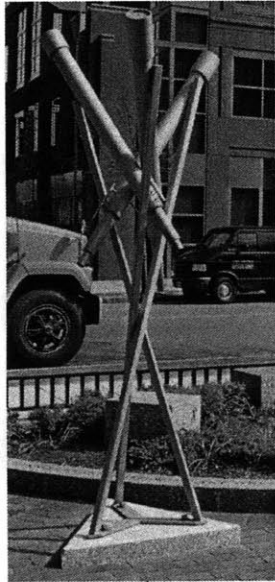
wall mirror



concrete map of Asia and Europe



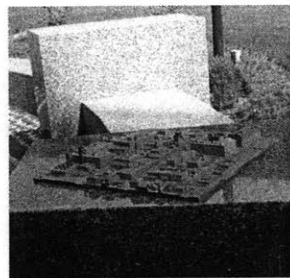
silvers of tracks through brick pavers



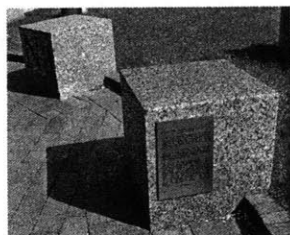
telescope sculpture



old photographs



model of factory complex



granite seating blocks

suspended in concrete, to mark the site of the first license to bottle “The Real Thing”; castings of Native American pottery; silvers of tracks curving through brick pavers to recall the city’s railroad heyday” (Ivy, 71).

Traces an art installation in the *University Park* of Cambridge, Massachusetts takes a less structured approach to telling the history of an area through artistic media. The design includes “traces of the rich history of the immediate area—starting with the men and women who worked at Simplex Wire and Cable, and winding backward to the Natick Indians, who called it the place for curing fish” (Kenney, D6).

Traces has about fifty traces of history dotted on the commercial park. Telescopes recall the work of Alvan Clark & Sons that built telescopes in a workshop nearby. Quotations from former workers and old photographs showing people, advertisements and events are spread over the site. A model of the factory complex in bronze, one of the large spools on which cable was wound, granite blocks with periodic elements making a connection with MIT, and a bronze bag of Necco wafers, the wafers from nearby candy factories show the diversity of artistic medium used to express history.

More subtly, the artistic creation of *Fenceline Artifacts* in Denver International Airport, Colorado references the history of the area. A fencerow lined with old farm implements evokes the agricultural period of the high prairie.

Give clues about the ecology, topography or geology of a place

The form of a design can give clues about the ecology, topography and/or geology of the place. The design for *Guadeloupe Gardens* in San Jose, California recalls San Jose’s natural history. “Large earthforms mimic the surrounding foothills. Braided paths of decomposed granite recall the flow and the deltas of the nearby river, superimposed on an abstract grid of San Jose” (ASLA Awards, 1992).

In the *Biddy Mason Park* in Los Angeles, California “a meandering rove of evergreen camphor trees lead pedestrians into the park, following a dark path of concrete paving that

recalls the cool tributaries of the channelized Los Angeles River” (ASLA Awards, 1985).

Ross’ Landing in *Chattanooga, Tennessee*, has bands of plants that “tell the story of the regional ecology—from the hard-edged streetscape replete with willow oaks, the vegetation shifts as its moves toward the river to Appalachian forest at the entry arch. Near the entrance, a reinforced concrete arch pops up to mimic the surrounding hills” (Ivy, 71).

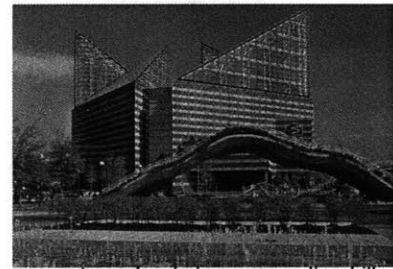
There is criticism given to these types of landscapes if they are not done “well”. Linda Jewell in the article *When Green Isn’t Good Enough* refers to the *Yerba Buena Gardens* in San Francisco and says, “at the Esplanade, these landscape experiences shrink to a miniaturization of their models. For example, in front of the Maki building a diminutive version of a dry streambed meanders under the promenade and through scattered domestic-scaled plantings and transported boulders. The intent is to recall riparian environments, but, like the undulating mounds that represent hills and the water wall suggesting Yosemite this stream becomes more caricature than gesture” (Jewell, 37).

Besides form, art plays an integral role in giving clues to the past ecology of a place yet it is sometimes criticized. *Traces* in Cambridge, Massachusetts uses bronze castings of oyster shells, carvings of marsh grass and small river fish and a fountain with clouds of mist to recall the centuries when the area was a salt marsh. “For the ecologist, aesthetic concerns are frequently identified with high-art traditions that are perceived as having been ruthlessly insensitive to the effects of certain kinds of development upon vulnerable natural systems” (Howett, 5). “New forms must reflect the awaking of our generation to ecological consciousness, and the growing popular understanding of the degree to which the natural world is” (Howett, 6).

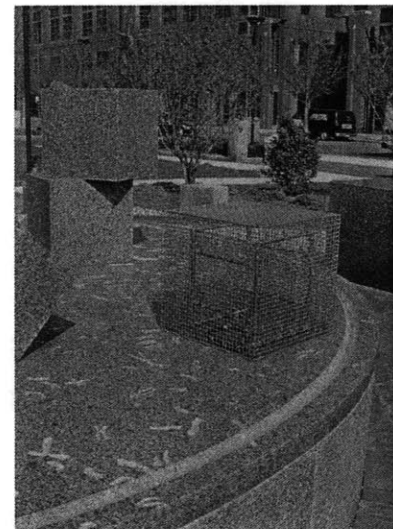
A familiar landscape form that reflects the narrative of ecological conciseness is the arboretum. An example is the *Memorial Park Arboretum and Gardens* in Wisconsin, which evokes the past “stories” of native plant communities. The public arboretum achieves this by linking statewide ecological history and the stories of the cultural landscape. This allows the visitor to get a portrait of Wisconsin through native plant communities via a learning



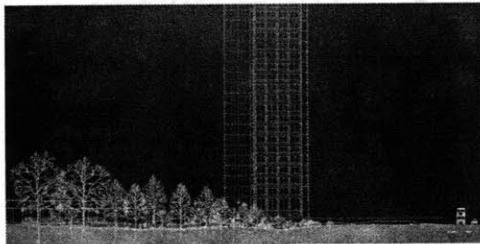
bands of plants



concrete arch mimics surrounding hills



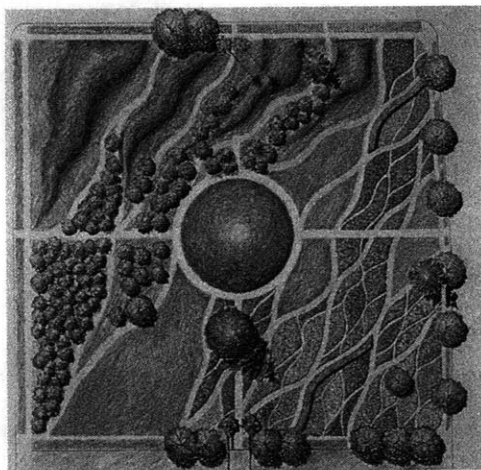
recalling the ecology of the past



a sculptural garden with three stages of forest



geometrically arranged examples of distinct plant communities



braided pattern

center, demonstration gardens, wetland, prairie restoration, and re-created forests from all over the state (ASLA Awards, 1985). “We should favor projects that enrich and connect existing communities of plants and animals” (Morrish, 53).

Narrative landscapes that inform visitors on ecological processes do not have to be as didactic or as literal as an arboretum. They can be artistic and in some cases ironic. The *Time Landscape* in New York has three stages of a forest that were created as a sculptural environment. It tries to recreate the historical nature of the land by showing its natural colonization or periods of evolution/succession. “The artist has told us that he wants to make the city-dwellers who see his wooded landscape aware of past environments that time has erased but history has not. It is part of their own history, suddenly made real and present to them in the work” (Howett, 8).

The Village of Yorkville Park, Toronto, Ontario, Canada, takes a more critical approach. The Park “is divided into seventeen sections that contain geometrically arranged examples of distinct plant communities. “Hence, a collection of Canadian landscapes (pine grove, prairie, marsh, orchard, and rock outcrop) are arranged in a linear pattern that emphasizes the human propensity to categorize—a perfect concept for a urban park that places nature in a heavily human context” (ASLA Awards, 1996)

Tell stories of communities, culture and personalities

The form of a landscape can also tell stories of an area’s past communities, culture, and personalities. Besides telling the natural history of San Jose the design of the *Guadalupe Gardens* relates symbolically to the past fishing communities of the area. The imaginative and lyrical idea to use braided patterns was apparently “generated by the fishnets that were used in the nearby river” (ASLA Awards, 1992).

The *Paraque Ecologico Xochimilco* in Mexico City, Mexico rescues the last living remnant of the lake culture, a system of canals and *chinampas*, islands that date back to the ninth century when they were created to produce food and flowers” (Potteiger, 39). The design used archaeological accounts to restore the

hereditary connections through the design and to preserve the form of the ancient lake culture. The preservation of culture came not only through designed elements but also the programming of plant and flower markets, sports parks, and touring boats.

Programming can also be used to create its own set of narratives on a landscape. The *Indiana Dunes National Lakeshore* an ecological and cultural natural landscape and a National Park has an extensive narrative past. As a part of a dedication ceremony for the Prairie Club's Beach Houses on the dunes, in *Spirit of the Dunes* in 1913, "Duna is hailed as Queen of the Dunes to help create a mythic geography of the dunes" (Potteiger, 58). Additionally, in 1917, the campaign to generate support for the purchase of the dunes as a National Park staged *The Historical Pageant of the Indiana Dunes*. The story told the "history from Native American creation stories to explorers to the new episode of democracy that the creation of a park would represent In this narrative the place is the hero, and the development of the community is the plot" (Potteiger, 60).

The telling of personalities through form is sometimes more subtle. In the *William Smith Clark Memorial* in Amherst, Massachusetts the landscape architect applied Japanese garden principles and a steel silhouette of the Hokkaido University because the designer wanted to make a connection between the memorial at Amherst and Sapporo, Japan where Clark founded universities. The site itself has its own significance because it marks the former spot of the Clark's residence as university president. The configuration of text around the site encourages exploration and interaction. Bronze plaques on the site mention other plaques—encouraging visitors to explore the entire site (ASLA Awards, 1992).

The *Ernest W. McFarland Memorial* in Arizona incorporated "mesquite trees and cactus specified as a reference to McFarland's love of the native Arizona desert" (Rodriguez, 24). The rest of the memorial uses a mix of words, images and sculpture. "Rather than building a single tribute that could be passively appreciated, they created layers that visitors must discover and put together on their own" (Ingley, 24). The memorial follows not only the



Spirit of the Dunes



The Historical Pageant of the Indiana Dunes



Japanese garden principles



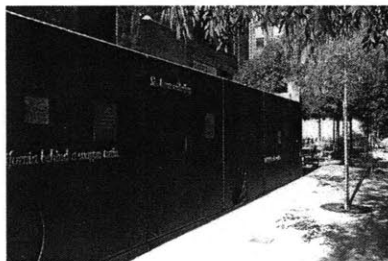
steel silhouette of the Hokkaido University



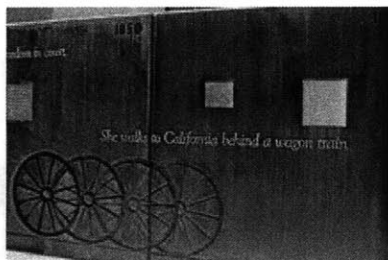
sloping bluestone wall



metal plate etched with photo montages



Time and Place



wagon wheel symbolizing Mason's walk



fountain in the park

life of McFarland but also the social and political history of his lifetime.

"The central element, a sloping bluestone wall rising from two and a half to seven feet in height, is punctuated by ten shelves, each of which holds a metal plate etched with photo montages of McFarland and his times. The wall, explains Berger, starts out rough and gradually smooths to a polished finish—echoing McFarland's career from its unpromising beginning to his later success" (Rodriguez, 24).

The memorial is also educational and interactive; the designers built a small stone desktop into the wall, where there are etched plates so children can make rubbings. The designers said, "we wanted the narrative to be like a novel that unfolds over time rather than hitting people on the head with the message" (Rodriguez, 24).

The *Biddy Mason Park*, a tribute to an extraordinary woman is an excellent example of developing a narrative design when few remnants exist. The *Biddy Mason Park* has three parts *A Passage of Time*, a book, the *House of the Open Hand*, an art installation and *Time and Place*, a mural. *House of the Open Hand*, is an assemblage of memorabilia, for instance a fan, medicine bottle, and curtain that celebrate Mason's presence on a parcel of land. The installation is located in the elevator lobby of the garage that sits on the site of her old homestead, which was demolished.

Time and Place consists of an 81' long 8' high black concrete wall divided into decades containing photographs, imprints, maps and drawings. The images in the wall include a midwife's bag, a spool of thread, scissors, cactus and wagon wheel symbolizing Mason's walk behind her owner's wagon from Mississippi to California. The wall mural reads chronologically but is divided into the chapters of Mason's life. Text, written by Hayden on Mason's life is etched into stone panels, these panels also show Mason's freedom papers and her deed to the property juxtaposed with maps and drawings of Los Angeles, anchoring her life within the context of Los Angeles history (Several).

At the center of the *Biddy Mason Park* is a fountain. "The fountain is an "assemblage of copper, burnt stainless steel, and polished steel tubes that release the water in spurts, bubbles and

cascades. While recalling early Los Angeles's oil refineries and industrial sites, the sturdy pipes have prompted some to suggest that they represent the strength of the African-Americans" (ASLA Award, 1985).

Create a heightened sense of place and community

All narrative designs are intended to create a greater sense of place and community. But what does this mean? This could be called the "unique" factor. Is the design unique or just a replication of an idea from a different locale? The design of a narrative landscape should relate to the places it inhabits.

Unfortunately, infrastructure can sometimes inhibit this goal by being standard, ugly, restrictive and dangerous. "Builders of the post-World War II landscape have separated function from form in infrastructure, regarding the city's network of transportation, power lines, water supply, sewage and garbage disposal as mere utilitarian systems rather than cultural artifacts of forms of public art" (Morrish, 51). "We need, then, to give priority to infrastructure projects that create a heightened sense of place" (Morrish, 52).

The main criticism of and restriction to designing on the site in Miami Beach is that Collins Avenue consumes it. "In their 1964 book *The View from the Road*, city planners Kevin Lynch, Donald Appleyard and John Myer point to infrastructure's cultural potential: "[T]he highway is—or at least might be—a work of art. The view from the road can be a dramatic play of space and motion, of light and texture, all on a new scale" (Morrish, 52).

The pedestrian bridges located in the south of the site, help to give the Corridor not only intimacy at the pedestrian scale but are also works of infrastructure art that speak not only to the community but also the occasional tourist. An example of creating a sense of community through thoughtful amenity and infrastructure design is seen in the *Sculptural Bus Shelters—Come Together, La Sombre and Waiting for a Date* in Temple, Arizona. The design attempts to blur the distinction between infrastructure and public art. The *Come Together* bus shelter speaks of the communities' ideals. The design consists of four welded-steel



pedestrian bridge in the south of the Corridor



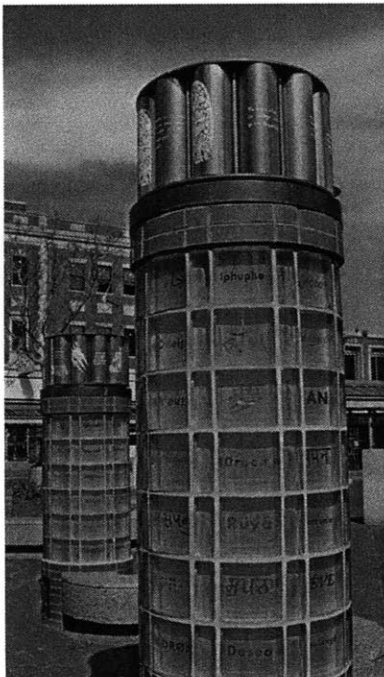
Come Together bus shelter

surrealistic trees. “The thought was that the shelter would serve as a place where high-school students, neighborhood residents, and bus riders would come together just as the surreal limbs and foliage do, with the roots representing our community (ASLA Awards, 1996)”

Communities around the country are using public art and information to design and identify their public spaces. “The public art ‘system’ idea helps a person locate oneself within the expansive urban landscape partly creating a heightened sense of orientation” (Morrish, 53). The commissioning of public art and narrative landscapes could be seen as a part of the larger emerging field of cultural planning.

“The scope of cultural planning is broadly defined in most plans to include far more than just the arts, emphasizing instead the arts in the context of, and in relation to, the whole community” (Jones, 89). Cultural planning allows communities to gain direction on the development of their community by define goals for enriching the cultural life of a community and prescribing techniques for establishing them. Bernie Jones in *Current Directions in Cultural Planning*, defines the rationales for cultural planning to 1) maximize the use of scarce resources available for culture, 2) contribute to the viability of a community and quality of life, 3) increase public support for the arts, and 4) develop cultural democracy—broaden the ownership of arts beyond a small elite group (Jones, 90).

The expression of the ethnic heritage of a community can also give the reader a sense of unique space and community understanding. The narrative design of Ritsuko Taho’s *Multicultural Manifestoes*, a public art project in the *Carl F. Barron Plaza* in Central Square Cambridge, Massachusetts reflects the communities’ international heritage. The design consists of a public plaza with seating area with pink-granite planters, three large glass towers, and brick “carpets” with patterns derived from the different ethnic groups of the area. The configuration of the site was designed to give a domestic feeling allowing for people to meet and accommodate for small public gatherings and entertainment while the raised planters and the tall ornamental grasses provide a partial retreat from the street traffic.



glass towers

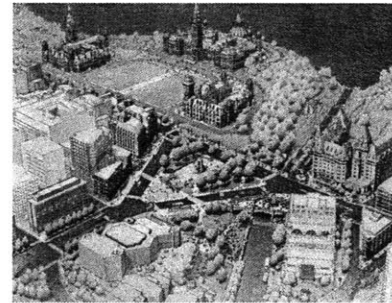
Community ideals, thoughts, dreams and ideas are publicly shared in scroll-like brass cylinders that chime gently as they are spun. The “dreams” collected take different forms; some express personal goals and aspirations while others are in the form of wishes for family, friends, and the community in general” (Cambridge Arts Council). The dreams were collected and exhibited in forty-eight languages. The central concept of the design revolved around the idea that “our dreams for the future reflect our present reality”. Unlike narrative designs that are retroactive or look to the past for their narrative content, this design reflects present stories with hopes for the future. Taho says, “I believe that a dream can be a means to construct a visionary future with a power of transformation towards humanity” (Cambridge Arts Council).

Creating a sense of place and community through landscape design is done at the urban scale in the streetscape project for the *Confederation Boulevard* in Ottawa, Ontario and Hull, Quebec, giving subtle clues to the history and cultures of two cities. The design intends to symbolically link English and French Canada by roads, pedestrian walkways, and cultural facilities.

The main issue addressed in the design was the bringing together of both cultures and both sides of the river. The design developed two distinct treatments: a “crown” side and the “town” side. “The “crown” side, for example, has been treated in a strong ceremonial approach with a double row of trees lining a wide granite esplanade. The “town side” features many of the same elements treated less ceremonially: trees are planted in a single row, for example and the pavement is primarily concrete although detailed to reflect the granite esplanade” (ASLA Awards, 1996).

Tell about the inter-workings of a place

In our present-day society in the Information Age, there is a growing need to make our landscapes more informative about science in general and also the technology that is used to create and sustains landscapes. “For over two hundred years, the theory of the picturesque, which evolved with the writings of Gilpin (1772) and Price (1794) as a middle ground position between the “sublime” and the “beautiful”, has provided the theoretical



crown and town side

grounding for most landscape design. Today, we are largely guided in our collective landscape tastes by a pictorial construct of nature—one composed of “natural” materials and devoid of obvious human influence” (Thayer, 104). “Science and technology now make up at least half of our culture, yet America still clings to a pastoral image of nature pictorially represented in a multitude of suburban gardens, shopping centers and parks” (Thayer, 105).

The future will lie in our ability to convey images of function and sustainability of landscapes to the passerby through symbolic or didactic media. The sunken bamboo garden at *La Villette* allows the elements of urban infrastructure to remain, reminding the visitors that the garden is a small fraction of a larger system. It also makes the visitor aware of the infrastructure that is needed to support the landscape by exposing water mains, sewer pipes, and electrical ducts and retaining walls. “The whole web of infrastructure...needs to be more broadly conceived of as not only service systems, but as armatures for culture which, as such has three functions: to provide repository for collective memory, to establish an orientation and pathfinding framework and to provide a curriculum of civic instruction on how to use and value this investment” (Morrish, 52).

Sustainability is a part of the culture of our time and we must not forget this when producing narrative landscapes. “There is a significant need for designers and artists to attempt to assign visible, observable character to sustainable landscapes so that the public may come to “know” them more easily and create them more frequently. Simply put, sustainable landscapes need conspicuous expressions and visible interpretation, and that is where the creative and artistic skills of the landscape architect are most critically needed” (Thayer, 108).

The landscape design of *Windflower: the Los Angeles Wind Energy Tejon Pass Development and Wildflower Reserve* in Los Angeles, California consists of interpretative trails, overlooks, and information displays. The purpose of the design is to educate visitors on both wind energy and wildflowers and to see them as benign, beneficial, and renewable resources. Linking technology with the place allows for a deeper understanding not only of science and technology but also the place itself. “However, if

one assumes a societal goal of designing new, intentionally sustainable landscapes, then significant effort is necessary to communicate the information content and multidimensional complexity of these landscapes to the public, particularly those who will not reside on-site” (Thayer, 106)”

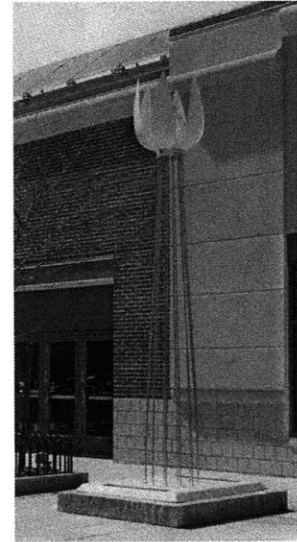
In the redesign of the landscape treatment for the *Porter Square Shopping Plaza* in Somerville, Massachusetts, a curious structure resembling a flower opens and closes with the use of solar power. At the base of the sculpture reads “powered by solar energy”. Behind the sculpture, a passerby can see the solar energy panels that fuel some of the energy needs of the stores in the plaza. Instead of hiding the solar panels from the visitors, the landscape design encourages the visitor to look beyond the sculpture to the roof of panels, engaging the reader in a dialog about sustainability and the use of the technology.

Sequencing Events

Sequencing orders names, trees, paths, and other elements, events, and characters, while structuring meaning—every part is understood in terms of what comes before and what follows (Potteiger, 73). In this section, I will brief talk about sequencing events in narrative landscapes and look at some examples of how designers have used sequencing to affect the way the user interprets the story and experiences the landscape.

The framing of the story introduces the reader to the landscape. Will the reader pass a gateway, read a sign, view a procession, visit an information center or watch a story-telling event? “The signs that mark the opening or closing of the story realm can be verbal (“Once upon a time...); gestural, as in ritual acts; or spatial, as in the edges boundaries, and walls that mark the threshold to different storytelling venues—theater, park, garden” (Potteiger, 42).

“Where one chooses to begin and end a story profoundly alters its shape and meaning” (Cronon, 1364). Although many narrative landscape designs have a designated starting point to the story, most landscapes can be accessed from multiple entry points. For instance in the *Biddy Mason Park*, visitors can visit one



powered by solar energy



of the art installations as they walk down the street, while the other installation is only visible to visitors who exit or enter the garage. Multiple entry points increase the number of people who interact with parts of the park; capturing not only the people who use the garage but also the people who are walking down the street. However this design has some negative implications; some visitors might not experience the whole park. However, although physically disjointed both art installations in the park capture the essence of Mason's story.

Alternatively, some designs rely heavily on a central starting point for orienting visitors to the story. At the start of the *The Battle Road in the Minuteman Trail National Historic Park*, an interpretative trail in Lexington, Massachusetts, visitors are introduced to the story of Paul Revere's ride by watching a short film in the visitors' center before proceeding down the trail. Although visitors can enter the linear trail at any point and read signage at different points, the whole meaning of the trail is not fully experienced unless they stop at the visitors' center first.

In the *Gettysburg National Park* visitors stand for a ten-minute presentation in the Cyclorama where a narrator interprets the sequence of events which are depicted in the 360-degree painting. Subsequently, visitors use a series of paths and roads to connect to significant nodes in the *Park*. "The Gettysburg asphalt road, like many interpretive trailways, heritage corridors, and themed landscapes, provides a yellow brick road that structures a story's development" (Potteiger, 118). The geographical concentration of narrative venues encourages high volumes of traffic and specific patterns of usage increasing the degradation of the site.

In some designs, the beginning and end of the story seem to have less of an influence on the shape of the design but more on its meaning. The story depicted in the *Traces* installation in *University Park* in Cambridge, Massachusetts starts at antiquity but stops at the 1950's instead of the 1990's when the installation was completed. The developer did not want any reference to the neighborhood controversy over the *University Park* development itself. Although the shape of the design seems uninfluenced by this decision the meaning obviously is not.

A story in the landscape is similar to one in literature in that

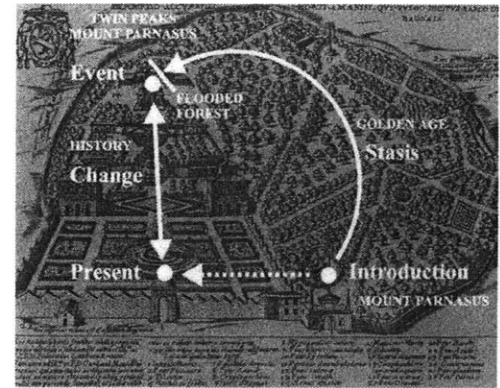
there are events and a plot. Since the narration mediates what events are told and how they are structured, the two must be considered together" (Potteiger, 44). As we know, stories do not have to follow in chronological order. In order to develop sequence in narrative, a couple questions must be asked. What is the *story time* versus the *narration time*? What are the beginning and end of the story and what happens in the middle? *Story time* is "real time" or how long it takes the characters to develop or events to occur in the story.

In the case of Miami Beach, the story time would be chosen; it could be antiquity to the present, the 1900's to the year 2000, or 1920 to 1930. *Story time* can be long if it includes geologic and ecological processes. On, the other hand, *narration time*, the time it takes to tell the story, is usual much shorter. In the case of Miami Beach, *narration time*, might be the time it takes to walk the length of the path along Indian Creek.

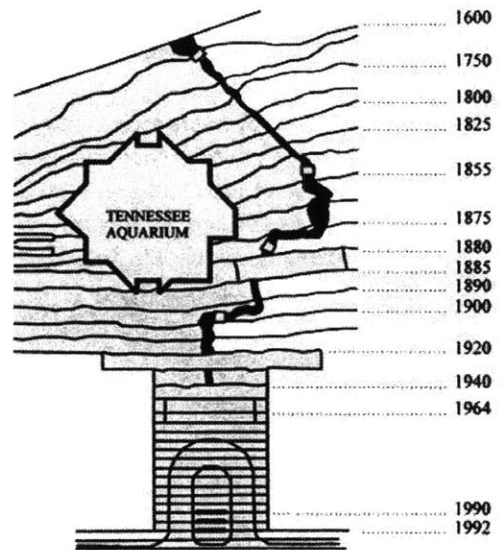
"The events of every story can be ordered in an unlimited numbers of ways, each conveying a different meaning" (Potteiger, 112). According to Seymour Chatman in *Story and Discourse* "the minimal condition for a narrative is a sequence of at least two events, one to establish an existing situation and one to alter it" (Potteiger, 43). The ordering of these events on the landscape can change the interpretation or version of the story.

A landscape design that follows the basic principles of a narrative sequence is *Villa Lante*, a park and garden in Rome (1612-1614) designed after Ovid's *Metamorphoses*. The form of the park and garden depicts the three events of the story on the landscape. The park with its oak trees, fountains and other symbols represents the golden age—the first event or the existing situation. The Grotto of the Deluge represents the flood, the event that alters the existing situation. The last event, the formal gardens symbolize man's cultivation of nature after the flood (Potteiger, 43).

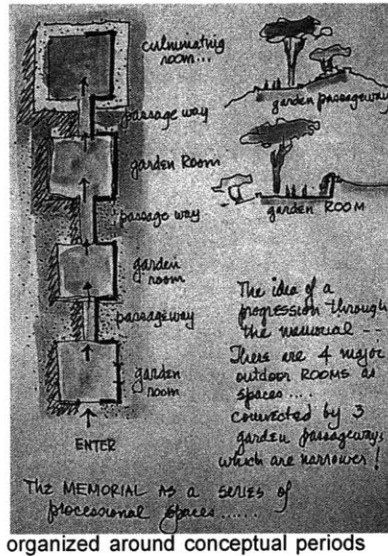
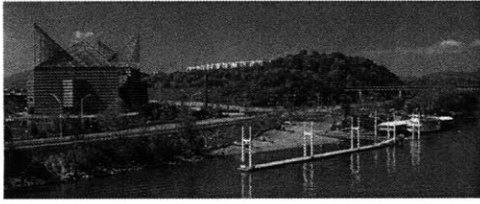
Two complex and recent example of sequencing in a narrative landscape is *Ross' Landing* in Chattanooga, Tennessee and the *Franklin Delano Roosevelt Memorial* in Washington D.C. The design of *Ross' Landing* is structured chronologically from 1600 to 1992. Events in the design for *Ross' Landing* are organized on a flat



Villa Lante, Rome



chronologically sequenced



plaza along a linear grid of time and are represented symbolically by metaphor, synecdoche and metonym. Lines in the pavement separate years and events each of which seem to have equal importance. "The changing grid also conveys ideas about changing relationships between culture and nature. As the visitor walks toward the river and back in time along the stream, the grid becomes increasingly curvilinear" (Potteiger, 119). Near the river "the designers cracked the wall that runs along the parkway to convey a hope of breaking the city's separation from the river. Here is a progressive and romantic plot structure that ends with hope for a closer relationship with nature" (Potteiger, 119).

The *Franklin Delano Roosevelt Memorial* in Washington D.C. is a design in which the plot and narrative of a man and social and political life of the country were organized around selected and conceptual periods.

"Halprin's design is structured according to episodes in the political and personal life of Roosevelt. Each of the four "rooms" represents a period of his presidency and is framed by connecting passages along a continuous 800-foot granite wall with plantings. The structure of the sequence works on a number of levels: four terms in office, the four freedoms he espoused (freedom of speech and worship and freedom from want and fear), four geographic areas of the country, and four stages of life" (Potteiger, 121).

Narrative landscapes need not be linear in their unfolding. According to Potteiger and Purinton, they can be in the form of a 1) circle: a nonlinear concept of time and a joining of past and present; 2) maze: a kind of pilgrimage with its twist and turns bringing the pilgrim close to the goal and then taking him or her away before finally the center is reached; and 3) spirals: a metaphor for growth and evolution whether reeling clockwise or counterclockwise.

In any narrative landscape design it is almost impossible to separate the medium itself from the way the visitor experiences it. In the end, the sequence of the design should stem from a desire to tell the story itself by leading the visitor through a procession of visual, historical and emotional experiences.

Chapter 5: Design Applications for Miami Beach

Background

How do we take all that we have learned about narrative landscape design and apply it to the Miami Beach site? There are many ways that one could approach this task. In this chapter, I will review the physical and information resources in the Corridor by the time periods: Tropical Paradise, America's Riviera, Movies Era, Glamour Beach, Vacationland USA, and Vibrant Miami Beach. Then, I will propose one potential design approach for developing a narrative landscape design in the Corridor.

The backbone to this design approach has been the utilization of a historical motif that divides the site into five areas with distinct narrative treatments based on the image and culture of different time periods. I believe this approach is valid because of the following reasons:

- 1) The physical resources of the Corridor reflect each time period in Miami Beach's development and are grouped in distinct geographic regions within the Corridor.
- 2) The informational resources from each time period are abundant. However, there is not an overlying interpretative structure for organizing these stories.
- 3) Miami Beach has always been a place promoted and developed around its image.
- 4) The use of historical theming has always been a part of the Miami Beach culture.

Physical Resources

In *Table A*, the physical resources of the Corridor are outlined by historical periods. Within each period, the image portrayed of Miami Beach and the major developments that occurred are described. This helps the designer get a sense of the time period or mood of the place. Next, the characteristics of the period are explored from the type of architecture that was built, to the planting and materials used, to the types of activities people were engaged in during that period. Lastly, the landscape remnants that exist today are listed. These native remnants are physical resources giving clues to the reader of the past images, ideologies, developments, historical events, and cultures of Miami Beach.

Information Resources

In *Table B*, the information resources of the Corridor are outlined by historical periods. The information resources are divided into the four *story types*: Personalities, Communities, Historical Events and Place. This allows the designer to view the layers of information or stories that could possibly be told on the landscape. Of course, it is impossible to tell all of these stories in a landscape design. Moreover, a landscape design that attempted to interpret all of these stories would become confusing and cluttered. Picking and choosing which stories to focus on or represent is one of the most difficult aspects of designing a narrative landscape. In the last column of *Table B*, I took the liberty of choosing a narrative focus for the story that could be interpreted for each historical period, and answering the question, “Within each time period of Miami Beach, which story seems most important and should be told?” However, in the real world, this type of decision should be made within a community process or with some community input.

The narrative focus that seems to have the most potential for each time period is summarized below:

- Tropical Paradise -- story of the native ecology and vegetation of Miami Beach
- America’s Riviera -- story of the founding people and their schemes to develop and promote Miami Beach
- Movies Era -- story of the residents of the Beach, including the blueblood society, café society, Jewish and Beach communities
- Glamour Beach -- story of the urbanization of the Corridor
- Vacationland USA -- story of the entertainers, tourists and other people who visited and lived on the Beach
- Vibrant Miami Beach -- story of man’s desire to reclaim the natural environment through beachfront restoration, native planting and sustainable technology

Potential Design Approach

In *Table C* and the *Potential Design Approach Map*, a potential design approach for the Corridor is outlined according to historical periods. This approach differs from that of the EDAW Summer Student Program design, in that it provides an interpretative structure whereby certain stories are told in distinct geographic regions based on the physical and informational resources of the area. This design approach divides the site into five areas with five distinct narrative treatments based on the physical and information resources and the narrative focus of that area:

- Tropical Paradise (23rd to 30th Street)
 - Focus on stories about the native ecology
 - Capitalize on existing mangroves and wildlife
 - Enhance site through habitat restoration, wildlife preservation, and use of native plantings and materials
- America's Riviera (30th to 36th Street)
 - Focus on stories about the founding people who developed Miami Beach
 - Capitalize on views across the Creek to Mediterranean style homes
 - Enhance site through artistic media
- Movies Era (36th to 43rd Street)
 - Focus on the stories about the residents of Miami Beach
 - Capitalize on the Art Deco architecture, density of the area, community and movement through the site
 - Enhance site through areas for commemorating communities
- Glamour Beach (43rd to 46th Street)
 - Focus on stories of urbanization of the Corridor
 - Capitalize on the oversized deco-inspired and Moderne hotels
 - Enhance site through landscaping
- Vacationland USA (46th to 67th Street)
 - Focus on the stories of entertainers and tourists
 - Capitalize on the parking lot at 46th street
 - Enhance site through programming and signage

Vibrant Miami Beach (1970 to the Present) is the one treatment that is overarching and should be applied to the whole Corridor (23rd to 67th Streets). The narrative focus of Vibrant Miami Beach is to tell the story of man's desire to reclaim the natural environment through beachfront restoration, native planting and sustainable technology. Additionally, the Vibrant Miami Beach time period lasts up to the present. However, the "present" is constantly changing and so should the site. One of the goals of the Indian Creek Greenway Project was to reclaim nature in an urban environment. This type of environmental reclamation should not be limited to one area of the Corridor, but rather could be dispersed and interwoven into the entire design and maintenance of the site.

The design approach described above sets the stage and provides the rationale for specific design interventions. In *Table C*, I listed specific design interventions that could be applied in different parts of the Corridor. These are listed under the designed elements of form, information, and programming. The choice of design interventions were guided or influenced by the following:

- Form – the image of the time, characteristics of the period, and existing landscape remnants
- Information -- the image of the time, developments that occurred, and information resources
- Programming -- the image of the time, activities people were engaged in during the time period and present-day activities

I believe that each historic period should be equally represented in a narrative design for Miami Beach, because each period is significant to its development. Utilizing this historic timeline will allow a visitor to see how Miami Beach has changed over time from a mangrove swamp to a bustling urban city. Moreover, each one of these time periods is adequately represented in architecture, infrastructure and/or vegetation. For instance, the time period of Tropical Paradise can still be experienced through the mangroves in the southern part of the Corridor around Lake Pancoast, while the buildings of Streamline Moderne architecture indicative of the time period Glamour Beach exists in the middle of the Corridor along Collins Avenue.

Although every time period will be interpreted in this design approach, each period tells a different story and thus raises opportunities for the utilization of various forms of media. For instance, the story of Carl Fisher's quest to

urbanize Miami Beach might be told through a plaque or a mural, while the story of the native ecology might be related through the dense planting of mangroves. In other words, the modes for telling stories and the intensity of information content would differ significantly, depending on which story is being told.

Visitors can learn about the history and culture of Miami Beach not only through text on signage and plaques, but also through the plantings and materials used in the design, the form of the landscape and activities being promoted in different areas of the Corridor. The result is a design that evokes a mood or time period, conveys historical information, gives clues about the ecology of the site, tells stories about communities, culture and personalities, creates a sense of place and community and explains the inter-workings of the site.

Since the main topic of this thesis focuses on narratives, I will leave the reader with a short story that describes a mythical journey through Tropical Paradise (between 23rd and 30th Streets in the southern part of the Corridor). This type of envisioning process could be done for all the historic periods and areas within the Corridor.

Take a journey with a visitor as she walks through Tropical Paradise. Meandering down a wooden path through lush mangroves and native vegetation, she feels like she has gone back to the time when the Beach was a remote and deserted peninsula. With birds chirping above, she leans over the wooden boardwalk that juts into the Creek to see a school of fish, and one stingray pass by. Along the path she catches a glimpse of an artifact that looks like it was left by the Tequesta Indians. Amidst the thickets she spots a coconut and avocado tree. What are they doing in the mangroves, she asks herself? Lighting structures along the path are low and seating benches are almost indistinguishable from the surrounding vegetation. During her short walk, she learns about the past ecology of Beach through signage, an occasional historic photograph and etching on the boardwalk. A community farm close by provides her with a living reminder of Lum's and Collin's visions to cultivate the land. Today, she decides to be in an adventurous mood and goes canoeing on a wooden boat. Paddling down Collins Canal through the mangroves, she imagines that she is an explorer —discovering Miami Beach for the first time.

TABLE A: PHYSICAL RESOURCES

	IMAGE	DEVELOPMENTS	CHARACTERISTICS OF THE PERIOD				LANDSCAPE REMNANTS
			ARCHITECTURE	PLANTING	MATERIALS	ACTIVITIES	
Tropical Paradise (Antiquity to 1920)	prime farmland	visits by Tequesta Indians urbanization of Miami Lum's Coconut Plantation Collin's Farm	Vernacular	swamp mangroves pines palms	wood	hunting farming boating	Collins Canal Australian pines mangroves in south
America's Riviera (1920 to 1930)	genteel retreat sportsman's paradise outdoor playground straw-hat land drifting gondolas	dredging and filling of land building of summer houses casinos & hotels World War I creation of Coral Gables Hurricane of 1926 the Bust	Vernacular Bungalow style Mediterranean Revival Hybrid Mediterranean		wood tile wrought iron lights	swimming diving picnicking dancing	Collins Avenue structure of lots in Corridor Medit. homes on west bank
Movies Era (1930 to 1940)	gamblers paradise blueblood society age of romance Sunny Italy nouveau/eclectic café society Astaire w/ Rogers	The Depression gambling explosion Al Capone lived on Beach vibrant Jewish community discrimination against Jews <i>Pan Am</i>	Hybrid Deco Art Deco	palm fronds Banyan trees flowers trellises vines	concrete bright paint neon	gambling theme parties society clubs nightclubs window watch shopping strolling lounging	Medit. homes on west bank mid-size Art Deco hotels
Glamour Beach (1940 to 1956)	beautiful boot camp classy, luxurious sleek, contemporary	World War II Army Air Corp camp packaged vacations Morris Lapidus, architect 50% Jewish community	Oversized Deco Streamline Moderne	grass palm trees	concrete bright paint neon glass	dancing drag shows nightclubs gambling promenading	oversize Deco-inspired hotels Collins concrete wall of hotels themed hotels Streamline Moderne hotels
Vacationland USA (1956 to 1969)	middleclass America Sun Fun Capital	TV shows broadcast Miss Universe/USA Cuban refugees to Miami tourism started to decline	Modern Apartments Modern Condos	grass palm trees	concrete glass	boating lobby hopping promenading	zoning changed in Corridor apartment buildings past Eden people rent/live in apartments docks, piers, gardens, fountains
Vibrant Miami Beach (1970 to Present)	God's waiting room Art Deco District	economic recession urban renewal proposal crime and poverty Miami Vice beachfront restoration Art Deco District	Modern Postmodern	grass palm trees beach dunes	concrete glass bright paint	dances political rallies clubbing cruising	apartment buildings parking lots renovation of older buildings beachfront restoration sand dunes on beach

TABLE B: INFORMATION RESOURCES

	STORY TYPES				NARRATIVE FOCUS
	PERSONALITIES	COMMUNITIES	HISTORICAL EVENTS	PLACE	
Tropical Paradise (Antiquity to 1920)	John Lum John Collins	Tequesta Indians Ocean Beach urbanization of Miami	visits by Tequesta Indians Florida East Coast Railroad Lum's Coconut Plantation Collin's Farm Collin's Bridge construction Vernacular architecture	indigenous plants mangroves swamp coconut trees farming Australian pines wildlife	stories of place story of the native ecology and vegetation of Miami Beach
America's Riviera (1920 to 1930)	Carl Fisher L.E. and J.N. Lummus Harvey Firestone Pancoasts Adison Mizner	casinos & hotels building of summer houses black workers (Overtown) sportsman day-tripping to the Beach millionaires row citizens	World War I Hurricane of 1926 the Bust Mediterranean Revival arch.	dredged and filled land limestone roads	stories of personalities story of the founding people and their schemes to develop and promote Miami Beach
Movies Era (1930 to 1940)	Carl Fisher Al Capone Art Deco Architects famous entertainers	gambling explosion vibrant Jewish community discrimination against Jews clubsmen and clubwomen café society and tourists	The Depression <i>Pan Am Airlines</i> Art Deco architecture	tropical plantings	stories of communities story of the residents of the Beach including the blueblood society, café society, Jewish and Beach communities
Glamour Beach (1940 to 1956)	Morris Lapidus	50% Jewish community famous entertainers tourists	Oversized Deco architecture Streamline Moderne arch. development of Corridor	highly designed plantings	stories of historical events story of the urbanization of the Corridor
Vacationland USA (1956 to 1969)	Jackie Gleason	TV shows broadcast Cuban refugees to Miami Ashkenzi & Sephardic Jews famous entertainers tourists	Miss Universe/Miss USA tourism started to decline black people allowed on Beach Harry Belfonte at the Eden Roc Modern architecture	highly designed plantings	stories of communities story of the entertainers, tourists and other people who visited and lived on the Beach
Vibrant Miami Beach (1970 to Present)	Barbara Capitman Leonard Horowitz	retirement communities Cuban communities models and celebrities	economic recession crime, poverty Art Deco District Modern/Post Modern arch.	sand dunes native plantings highly designed plantings beachfront restoration	stories of place story of man's desire to reclaim the natural environment through beachfront restoration, native planting and sustainable technology

TABLE C: POTENTIAL DESIGN APPROACH

	DESIGN INTERVENTIONS			DESIGN APPROACH
	FORM	INFORMATION	PROGRAMMING	
Tropical Paradise (Antiquity to 1920)	enhancement of mangroves and native plantings habitat enhancement for wildlife wooden boardwalk into the water community farms replacing city parking 27th St patches of coconut trees use native materials such as wood	narrative of native ecology narrative on Tequesta Indians narrative on Lum and Collins farms replicated Indian artifacts	wooden canoe rides small wooden piers for fishing	From 23rd to 30th Streets focus on stories about the native ecology, capitalize on existing mangroves and wildlife, enhance site through habitat restoration, wildlife preservation, and use of native plantings and materials
America's Riviera (1920 to 1930)	enhance links from the Creek to the beach capitalize on views to the homes on west bank develop form around historical images (windmill, gondolas, lights) use materials like tile and wrought iron	narrative on development schemes interpretation at Pancoast Park 36th St narrative on key people indicate themed hotels	provide areas for small picnics	From 30th to 36th Street focus on stories about the founding people who developed Miami Beach; capitalize on views across the Creek to Mediterranean style homes, enhance site through artistic media
Movies Era (1930 to 1940)	memorials commemorating communities structures should fit into art deco architecture plant palms, flowering vines, have trellises use of concrete, bright paint and neon	narrative on the communities narrative on the culture of the time	provide areas for sitting provide areas for strolling provide areas for lounging	From 36th to 43rd Street focus on the stories about the residents of Miami Beach; capitalize on the Art Deco architecture, density of the area, community and movement through the site, enhance site through areas for commemorating community
Glamour Beach (1940 to 1956)	outdoor amphitheater at park at 46th Street formal planting structure--tall palm trees/grass formal gardens use of concrete, glass, streamline characteristics	narrative on the development narrative on the architecture	promenading sidewalks	From 43rd to 46th Street focus on the stories of urbanization of the Corridor, capitalize on the oversized deco-inspired hotels and Moderne hotels; enhance site through landscaping
Vacationland USA (1956 to 1969)	outdoor amphitheater and park at 46th Street formal planting structure--tall palm trees and grass use of concrete and modern architecture style	narrative on famous entertainers narrative on tourists	docks to park boats motorized boat and jet ski rentals outdoor music venue at park outdoor festivals at park outdoor dancing venue at park	From 46th to 67th Street focus on the stories of entertainers and tourists; capitalize on the parking lot at 46th Street; enhance site through programming and signage
Vibrant Miami Beach (1970 to Present)	community park at 54th Street ecological park at Indian Creek park at 63rd Street use solar energy, recycled plastics reveal interworkings of urban infrastructure	narrative on ecological restoration narrative on sustainable technologies	picnic areas for families environmental education facilities	Throughout the Corridor focus on the stories of the natural environment; capitalize on the parking lot at 54th Street and Indian Creek park; enhance through restoration, sustainable technology and environmental ed.

Potential Design Approach

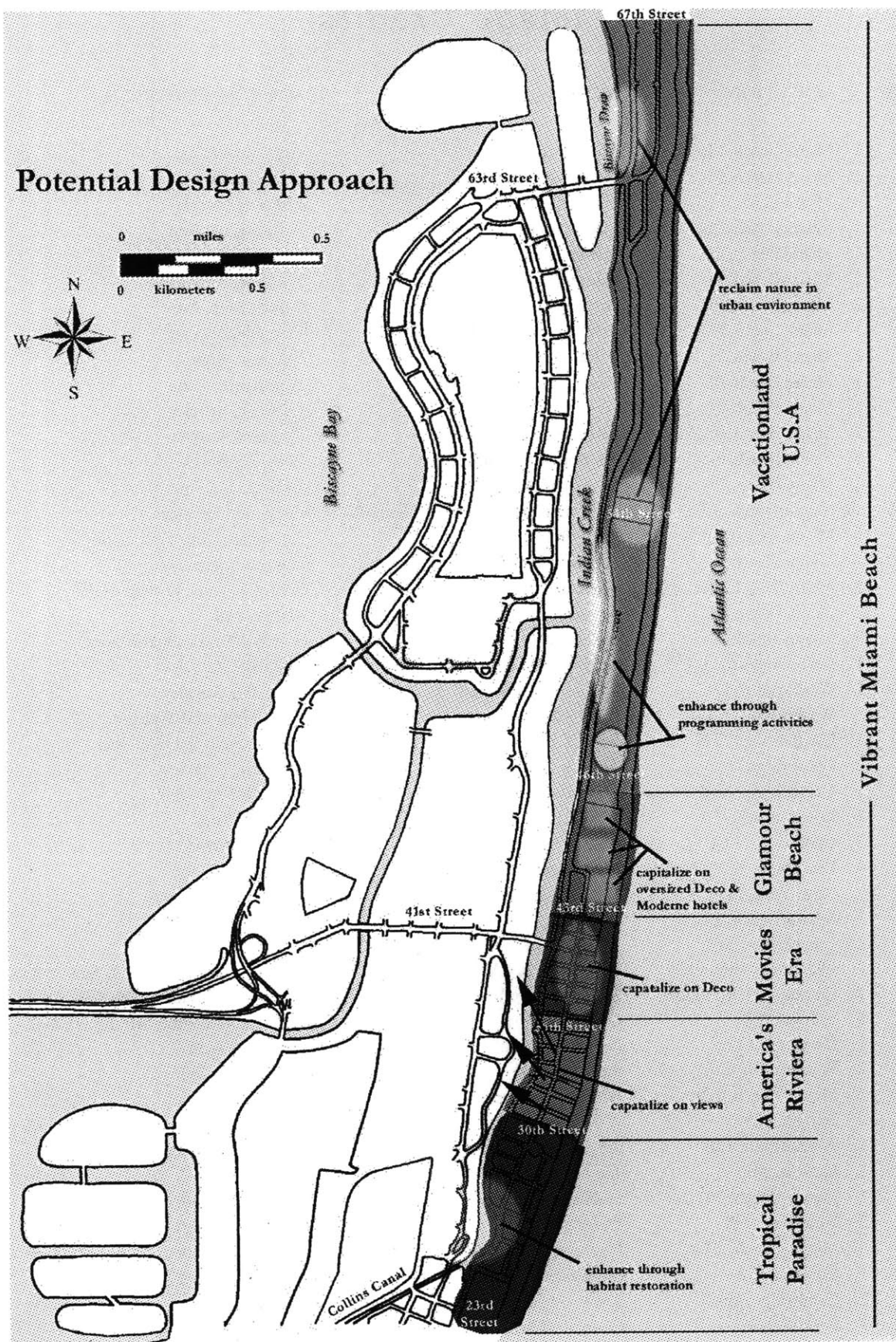
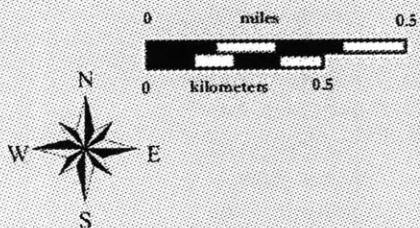


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16	1	Miami Beach, FL	The Crocodile Hole	Armbruster, Ann
	2	Miami Beach, FL	mangroves	Dzegede, Anyeley
	3	Miami Beach, FL	pine trees	Dzegede, Anyeley
17	1	Miami Beach, FL	private house	Armbruster, Ann
20	1	Miami Beach, FL	private house	Dzegede, Anyeley
	2	Miami Beach, FL	palm trees in the south	Dzegede, Anyeley
21	2	Miami Beach, FL	cover of a tourist brochure	Armbruster, Ann
23	1	Miami Beach, FL	detaling outside of a hotel	Dzegede, Anyeley
	2	Miami Beach, FL	hotel	Dzegede, Anyeley
24	1	Miami Beach, FL	lower Collins Avenue	Armbruster, Ann
26	1	Miami Beach, FL	art deco inspired hotel	Dzegede, Anyeley
	2	Miami Beach, FL	Eden Roc Hotel	Dzegede, Anyeley
27	1	Miami Beach, FL	interior of Foutainbleau	Dzegede, Anyeley
	2	Miami Beach, FL	the Corridor 1966	Armbruster, Ann
28-33	all	Miami Beach, FL	photos taken in Jan and March/2000	Dzegede, Anyeley
34	1	Miami Beach, FL	AAA map	American Auto Association
35-39	1	Miami Beach	photos taken in Jan and March/2000	Dzegede, Anyeley
40	1	Miami Beach, FL	postcard	Scenic Florida Distributors
	2	Miami Beach, FL	postcard	Mattes, Phil
	3	Miami Beach, FL	postcard	Scenic Florida Distributors
44	1	Fort Lauderdale, FL	<i>Riverwalk</i>	Dzegede, Anyeley
46	1	Washington, D.C	<i>Washington Monument</i>	Dzegede, Anyeley
	2	Washington, D.C	<i>FDR Memorial</i>	FDR Memorial Website
49	1	Chattanooga, TN	<i>Ross's Landing</i>	Dixi Carrillo/EDAW Inc.
	2	Cambridge, MA	<i>Traces in University Park</i>	Dzegede, Anyeley
50	1	Cambridge, MA	<i>Multicultural Manifestoes</i>	Dzegede, Anyeley
52	1	Los Angeles, CA	<i>Biddy Mason Memorial</i>	Wallach, Ruth
	2	Cambridge, MA	<i>Multicultural Manifestoes</i>	Dzegede, Anyeley
	3	Lexington, MA	<i>Minuteman Trail</i>	Dzegede, Anyeley
	4	New York, NY	<i>Time Landscape</i>	Howett, Catherine
53	1	Miami Beach, FL	pine trees	Dzegede, Anyeley
	2	Cambridge, MA	<i>Traces in University Park</i>	Dzegede, Anyeley
54	1	Oklahoma City, OK	<i>Oklahoma City Memorial</i>	OCNM Foundation Web Site
	2	Oklahoma City, OK	<i>Oklahoma City Memorial</i>	OCNM Foundation Web Site
	3	Seattle, WA	<i>Gas Works Park</i>	Rector and Visitors of the UVA
57	1	Denver, CO	<i>Fenceline Artifacts</i>	Stutin, Michele
	2	Washington, D.C	the Cathedral	Dzegede, Anyeley
58	1	Miami Beach, FL	<i>Holocaust Memorial</i>	Dzegede, Anyeley
	2	Seattle, WA	<i>A Sound Garden</i>	Treib, Marc
59	1	Washington, D.C	the Cathedral	Dzegede, Anyeley
	2	Detroit, MI	<i>The Big Fist</i>	Nolan, Jenny
60	1	Miami Beach, FL	<i>Holocaust Memorial</i>	Dzegede, Anyeley
	2	New York, NY	<i>Statue of Liberty</i>	Dzegede, Anyeley
	3	Miami Beach, FL	<i>Holocaust Memorial</i>	Dzegede, Anyeley
65	1	San Jose, CA	<i>Guadeloupe Gardens</i>	ASLA Awards 1992
	2	Cambridge, MA	<i>Traces in University Park</i>	Dzegede, Anyeley
	3	Boston, MA	Council of Minutemen and Militia	<i>The Improper Bostonian</i>

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66	1	Miami Beach, FL	light fixture outside hotel	Dzegede, Anyeley
	2	Miami Beach, FL	light fixture outside hotel	Dzegede, Anyeley
68	1	San Francisco, CA	<i>Katherine Delmar Burke School</i>	Robert Mowat Associates
	2	San Francisco, CA	<i>Katherine Delmar Burke School</i>	Robert Mowat Associates
	3	San Francisco, CA	<i>Katherine Delmar Burke School</i>	ASLA Awards 1996
	4	Chattanooga, TN	<i>Ross's Landing</i>	Dixi Carrillo/EDAW Inc.
69	1	Cambridge, MA	<i>Traces in University Park</i>	Dzegede, Anyeley
	2	Cambridge, MA	<i>Traces in University Park</i>	Dzegede, Anyeley
	3	Cambridge, MA	<i>Traces in University Park</i>	Dzegede, Anyeley
	4	Cambridge, MA	<i>Traces in University Park</i>	Dzegede, Anyeley
70	1	Chattanooga, TN	<i>Ross's Landing</i>	Dixi Carrillo/EDAW Inc.
	2	Chattanooga, TN	<i>Ross's Landing</i>	Dixi Carrillo/EDAW Inc.
	3	Cambridge, MA	<i>Traces in University Park</i>	Dzegede, Anyeley
71	1	New York, NY	<i>Time Landscape</i>	Howett, Catherine
	2	Toronto, Canada	<i>The Village of Yorkville Park</i>	ASLA Awards 1996
	3	San Jose, CA	<i>Guadeloupe Gardens</i>	ASLA Awards 1992
72	1	Porter, IN	<i>Spirit of the Dunes</i>	Potteiger/Purinton
	2	Porter, IN	<i>Historical Pageant of the Indiana Dunes</i>	Potteiger/Purinton
	3	Amherst, MA	<i>William Smith Clark Memorial</i>	ASLA Awards 1992
	4	Amherst, MA	<i>William Smith Clark Memorial</i>	ASLA Awards 1993
	5	Phoenix, Arizona	<i>Ernest W. McFarland Memorial</i>	Ingle, Kathleen
73	1	Phoenix, Arizona	<i>Ernest W. McFarland Memorial</i>	Rodriguez, Alicia
	2	Los Angeles, CA	<i>Biddy Mason Memorial</i>	ASLA Awards 1985
	3	Los Angeles, CA	<i>Biddy Mason Memorial</i>	Wallach, Ruth
	4	Los Angeles, CA	<i>Biddy Mason Memorial</i>	Wallach, Ruth
74	1	Miami Beach, FL	postcard	Scenic Florida Distributors
	2	Tempe, Arizona	<i>Come Together</i> bus shelter	ASLA Awards 1996
75	1	Cambridge, MA	<i>Multicultural Manifestoes</i>	Dzegede, Anyeley
76	1	Ottawa/Quebec, Canada	<i>Confederation Boulevard</i>	ASLA Awards 1996
78	1	Somerville, MA	<i>Porter Square Shopping Plaza</i>	Dzegede, Anyeley
	2	Somerville, MA	<i>Porter Square Shopping Plaza</i>	Dzegede, Anyeley
80	1	Rome, Italy	<i>Villa Lante</i>	Potteiger/Purinton
	2	Chattanooga, TN	<i>Ross's Landing</i>	Potteiger/Purinton

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